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**BULLETIN OF  
THE INSTITUTE OF  
TRADITIONAL CULTURES  
MADRAS**

1969

JANUARY TO JUNE



**UNIVERSITY OF MADRAS  
MADRAS-5, INDIA  
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**1969**

**Institute of Traditional Cultures  
Madras**

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## PREFACE

The Institute of Traditional Cultures was started in 1957 under Unesco's Major Project for mutual appreciation of the cultures of the East and the West. That Project came to an end after a period of ten years and Unesco stopped its financial aid to the Institute. However, Unesco initiated negotiations with the Government of India, the Government of Tamilnadu and the University of Madras for putting the Institute on a stable basis from 1969. A Committee was appointed by the Government of India in 1967 to evaluate the work of the Institute during the ten year period of its existence. As a result of the recommendations of this Committee, the Government of Tamilnadu undertook to finance the Institute with an annual grant in the place of Unesco; and the Government of India which had been giving grants to the Institute from 1959 also agreed to continue its grants to the Institute matching the grants from the Government of Tamilnadu. The University too agreed to aid the Institute as it had been doing by undertaking to publish the issues of the Bulletin of the Institute annually, in addition to giving other amenities like accommodation of the Institute in the University Buildings, library facilities and academic co-operation from its research departments in the Humanities. Thus the Institute enters from 1969 another phase in its history.

The present issue of the Bulletin conforms to the same plan as the issues of the previous year. The first Section on articles comprises three papers: a long article on the study of the views on war, the role of the individual and the way of peace according to Green and Gandhi. This is in commemoration of the Centenary Celebration of Mahatma Gandhi. This is followed by two short articles, Self-immolation in Ancient South India and Chariots in Ancient India. Section II, embodies a report on the proceedings of a Seminar on Rituals, Ethics and Mysticism held by the Institute on 18th October 1968. Section III as usual carries bibliographical notices of books and articles relating to the cultures of South and South East Asia. Section IVA and IVB contain notices of institutions, scholars and artists working



in different cultural fields in the countries of South and South East Asia. Section V opens with notices of two exhibitions held in India. It is followed by an account of an Archaeological Exhibition organised by the Department of Ancient History and Archaeology in the University of Madras. It was intended to exhibit the finds of the archaeological excavations carried out by the Department in the Lower Kaveri valley. Sections VI and VII carry a miscellany on Arts and Crafts, Folk and other Arts. Section VIII gives Notes and News of cultural interest and the last Section IX has reviews of some books.

The sources from which the Bulletin has been compiled are indicated in the relevant contexts. The Institute is indebted to all those who have helped in the publication of the present number.

The Institute is grateful to the Government of Tamilnadu, the Government of India and Dr. Sir A. L. Mudaliar, the esteemed Vice-chancellor of the University of Madras for the financial and other assistance, which have enabled the continuance of the Institute. The Executive Committee of the Institute has given much help in its management both on its administrative and academic side.

Madras  
15th July, 1969

K. A. NILAKANTA SASTRI  
*Director*

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## SECTION I: ARTICLES

### FROM GREEN TO GANDHI

A STUDY OF THEIR VIEWS ON WAR, THE ROLE OF THE  
INDIVIDUAL AND THE WAY TO PEACE

BY

DR. R. BALASUBRAMANIAN

(Reader in Philosophy, University of Madras)

#### (1) *The Background*

The aim of this paper is to make a comparative study of the views of T. H. Green and Gandhi on the question of war and on the role of the individual in preventing it. It does not seek to show that there is similarity between them in all respects, though there is substantial agreement between them on the basic issues—that war is an evil, that it is the outcome of human decisions, and that it can be prevented through the concerted effort of human beings. The comparison of these two thinkers is intended not only for the purpose of focussing attention on certain points of similarity between them, but also to show that the Gandhian view is a wholesome supplement to that of Green at least in two respects—the manner of organization of the state which Gandhi suggests provides a clue for the promotion and maintenance of peace among the nations, and the technique of non-violence is the most effective and least expensive weapon for fighting against destructive war and violent conflicts.

It may appear that no two thinkers are so much unlike each other as Green and Gandhi; and so any comparison between them, it may be argued, apart from being superficial, will be positively misleading. While Green is an academic philosopher, Gandhi is not. Gandhi is not interested in the discussion of any of the views in the same way as an academic professional philosopher would be interested. He would not like to be drawn into academic controversies. Rather his main concern is practice. It is no doubt true that he wrote quite a lot and preached a good deal on miscella-

neous topics ranging from birth control through the practice of *brahmacharya* to the problem of war and peace and international relations. But in all these his main concern was practice—to practise what he preached and the most effective way of preaching, according to him, was through practice. What he preached he practised; and what he did not practise he did not preach. In all that he did, religion was the one unfailing source of inspiration. Unlike Green, Gandhi has not written scholarly treatises on moral and political philosophy expounding his views in a systematic way by means of arguments and counter-arguments, possible objections and suitable replies. It is only from his occasional statements, answers to questions, press interviews and personal correspondence and post-prayer speeches that we have to gather his views on these issues. It is, therefore, no wonder that, when one reads the compilation of his views, one finds it enormously repetitious. The reader would be tempted to think that there are inconsistencies, though only apparent, in his views.

More striking is the difference between Green and Gandhi in the manner of presentation of their views. It is generally said that the style is the man. The simple sentences in which Gandhi writes driving home his point straight and direct stand in marked contrast to Green's long-winded complex and compound sentences, with parentheses, running over to nearly half a page in many cases, which compel us to read them over and over again with a view to fix the idea in our mind.

Green belongs to the school of Oxford idealism, and so it is not difficult for us to state his basic views on philosophy as well as on subjects which can be characterized as applied philosophy in a clear and definite way. The particular views that he holds on ethical and political issues are only the necessary outcome of his idealism. From the vantage point of metaphysics he reviews moral and political issues. Such a clear-cut demarcation is not possible in the case of Gandhian thought. Gandhi cannot be classified in terms of exclusive schools of philosophical thinking. He would stoutly repudiate the suggestion that he is a philosopher who has a system of his own with distinctive characteristics to be labelled as idealism or realism or pragmatism, etc. None of these terms understood in the conventional sense can be applied to him. He used to say frequently: "There is no such thing as Gandhism and I do not want to leave any sect after me." He is not an idealist in the sense of a visionary who always remains in the ivory tower



of speculation without touching the grim aspect of reality. If anyone is realistic in the assessment of the situation and in the evaluation of political and social programs of reconstruction, it is Gandhi. Nor is he a realist and a pragmatist in the vulgar sense of the term implying one who is always fanatically tied down to brute facts and who is interested in getting things done. Though from one point of view he is a conservative, from another point of view he is not. He is undoubtedly a revolutionary who wants to do away with the moribund system of society in which a few thrive by exploiting the many, which practises social, political, and economic inequality. But he is a revolutionary with a difference. An apostle of non-violence, he diametrically differs from other revolutionaries who believe in the efficacy of organized violence as the most potent weapon for achieving social, political, and economic ends. So we cannot straight away apply any of these labels to Gandhi.

There is also another important difference between Green and Gandhi. Though it cannot be denied that Green was interested in social and political reform, it was not his main pre-occupation. As a leader of a nation which was under a foreign rule, Gandhi had to fight against a mighty empire which was coercive in safeguarding its vested interests and putting down opposition. In his non-violent fight against the foreign rule he had to take with him millions of people who were illiterate, indifferent, and tradition-conscious, who were divided into numerous sects and cults in the name of religion, and who were victims of social evils and caste exploitation. Gandhi, therefore, felt from the beginning the urgent need for a radical transformation of the social and political fabric with a view to achieving a classless society based on truth and love. Though he was basically religious in outlook and openly admitted that his politics and other activities were derived from his religion, he was conscious of the fact that he was a political leader who, by the logic of events, was called upon to deal with a political situation. He allowed his religion to influence his political and social views; but he made it clear that he was playing the role of a political leader and that the unique method of *Satyāgraha* which he placed before the Congress was a political method to be employed for the solution of political questions. But it does not follow on that account that the method of non-violence can be employed only to political issues. Gandhi was, therefore, a leader of a nation who was seized with a mighty political problem which affected the

destinies of millions of people of his own generation as well as generations of people yet to come.

The immediate source from which Green draws his inspiration is the two German thinkers, Kant and Hegel, while the remote source is the Greek thinkers. The influence of Kant is much more prominent and pervasive than that of Hegel; that is to say, Green is more a Kantian than a Hegelian. Unlike Green, Gandhi is an eclectic thinker who draws heavily from different sources. He has imbibed the best from the East as well as the West, and every source has moulded his thinking in a prominent way. From Thoreau he gets his idea of civil disobedience and from Tolstoy that of non-cooperation. He gets the idea of passive resistance from the New Testament and the conception of economic equality from Ruskin, while he owes to his own Hindu tradition the idea of oneness of mankind and the gospel of non-violence. What is remarkably significant in him is that he has made all these ideas his own and that all of them have been moulded into an integral whole.

The views of both Green and Gandhi are of great significance to contemporary man. Steeped in classical knowledge and imbued with the spirit of idealism, a true liberal to the core and an outspoken champion of universal human fellowship, Green (1836-1882) discusses fairly exhaustively the question of war—its nature its origin, and the means by which it can be prevented—in his *Lectures on the Principles of Political Obligation*. At no time does it deserve to be carefully studied as it is today. While the other aspects of his philosophical thinking are carefully studied, his discussion on this question has not been given due attention which it legitimately deserves. The problem is so urgent and the discussion is so cogent and convincing that every one of us—statesmen as well as scholars, patriots as well as humanists, administrators as well as jurists—must make a careful study of it and act on it with the fervour and conviction of a religious man and the duty-consciousness of a soldier. It was his conviction that the claims of a common humanity would never justify the necessities of war. "Given the idea of a common good and of self-determined participators in it—the idea implied, as we have seen, in the most primitive human society—the tendency of the idea in the minds of all capable of it must be to include, as participators of the good, all who have dealings with each other and who can communicate as 'I' and 'thou'. With growing means of intercourse and the progress of reflection the theory of a universal human

fellowship is its natural outcome"<sup>1</sup> It is wrong to minimise or underestimate the importance of Green's arguments on the ground that the views of the nineteenth century idealist would be outdated to meet the challenge of national tension and international disorder in the second half of the twentieth century. Nor is it correct to bypass Green on the score that being an idealist political philosopher he would react to war not with any positive disfavour. We should not evaluate the merits of a thinker and the soundness of his theory in terms of the general philosophical position to which he subscribes and the school he belongs to. This is as much true with regard to Green as it is true in the case of Gandhi. It is open to an individual thinker to deviate from the particular stand taken by others belonging to the same school or tradition without prejudice to the basic issues on which there is substantial agreement among them. It is, therefore, necessary to evaluate a thinker on his own grounds and not on those of the school or tradition he belongs to. It is childish to look askance at an argument because it comes from an old source or to be terribly enthusiastic about it because it appears to be new. The great merit of Green's theory consists in the act that, while condemning war as an evil which is due to human decision, he suggests in a very general way a solution to the prevention of war in terms of the proper organization of the state from within. It is here that we have to take up the Gandhian view as a fruitful supplement to that of Green.

Gandhi provides us not only with a blue print for the internal organization of society, but also with an effective means, a novel technique by which it is to be implemented. The latter is more important than the former. It is no use to think of a new organization or a set-up or of the transformation of the existing set-up into something different and better than what it is at present unless one is very sure of the means, the technique, the strategy through which it is to be realized. Gandhi is, therefore, more concerned with the means than with the goal, without however losing sight of the goal which is desirable. It must be emphasised even at this stage that Gandhi does not view the problem of war and violence from the standpoint of national sovereignty or prestige, art of diplomacy or state-craft. It is not a problem of the organization of

1. T. H. Green, *Prolegomena to Ethics*, (Oxford, 1899, Fourth Edition), pp. 249-250.



one nation *vis-à-vis* another involving a clash of ideologies. It is basically a moral problem.

Gandhi attempts to solve a political problem involving the destinies of the nations at the moral plane. It may be of interest to compare the position of Gandhi with that of Plato in respect of the way in which each tries to tackle the problem with which they are seized. Plato begins the *Republic* with the problem of justice or right conduct of the individual. After reviewing the various definitions of justice, Socrates begins to answer the question by inquiring into the nature of the ideal state. For the solution of an ethical problem, he turns to the political plane. "I suggest," says Socrates, "that we should begin by inquiring what justice means in a state. Then we can go on to look for its counterpart on a smaller scale in the individual." Whereas Plato moves into the political plane in search of an answer to an ethical question, Gandhi takes his stand on the ethical plane to provide an answer for a political problem. What deserves to be noted here is not the fact that they move in the opposite directions—from the ethical to the political sphere in the case of Plato, and from the political to the ethical in the case of Gandhi—but the fact that to both of them ethics and politics are inseparable, that ethical and political problems cannot be kept in watertight compartments, and that it is quite legitimate and necessary to make the transition from ethics to politics or from politics to ethics according to the nature of the issue to be dealt with. So apart from aiming at the maintenance of an ideal societal framework which would do justice—political, economic and social—to the people at large, there is the all-important moral problem of individual morality at every level, from the level of private dealings of individuals to that of the political behaviour of politicians and administrators who are entrusted with the task of running the political machinery. If every society is properly organized at the national level on the basis of non-violence, not only will there be peace within among the people who constitute the society, but also peace without with other neighbouring nation states.

Though brought up in the Hindu tradition, Gandhi had the full benefit of Western education. He had the first-hand acquaintance with the way in which the political machinery in the West was functioning. He was thoroughly conversant with the Western political ideologies, conservative as well as revolutionary, Utopian as well as reactionary. He knew the strength as well as the weak-

ness of the various programmes of social and political reconstruction. The strategy that he evolved and the weapon that he used in his epic fight against the established authority which was unjust in its policies and practices were not just occasional, though they might have been occasioned by specific causes he was fighting for. Gandhi has been an enigma to his own people as well as to others. Simple as he was in his life and utterances, those who moved with him in close quarters and those who watched him from a distance claimed to have understood him. His simple living and noble thoughts have at the same time been a puzzle and a problem to many. As in the case of Green, his lofty idealism is the moving spirit behind his handling of national and international problems. A practical idealist and a lover of humanity, Gandhi's goal has been an independent India in the midst of a federation of friendly interdependent states. His nationalism is not inconsistent with internationalism, for it is not exclusive or aggressive or destructive.<sup>2</sup> Believing in the oneness of mankind Gandhi subscribes, like Green, to the ideal of the fellowship of humanity. Gandhi declares: "The better mind of the world desires today not absolutely independent states warring one against another but a federation of friendly interdependent states. The consummation of that event may be far off. I want to make no grand claim for our country. But I see nothing grand or impossible about our expressing our readiness for universal interdependence rather than independence. I desire the ability to be totally independent without asserting the independence."<sup>3</sup> The ideal of both Green and Gandhi is the same. Green thinks of the *universal human fellowship* as the final outcome; and Gandhi does not find any reason to think of the *universal interdependence of states* as impossible. It will be obvious from what has been said above that there is an identity of outlook in respect of the basic issues between Green and Gandhi; and so the differences, whatever they may be, are only on the outer fringe. This is not to suggest that the picture that we have of them is identical in all respects. To hold any such view is to do less than justice to the marvellous genius of Green as an academic thinker and the uncanny insight of Gandhi as the unquestioned leader of a nation. Though widely separated by different social and cultural framework and differently motivated as a result of the problem which each confronted, they do not stand apart. In

2. *Young India*, October 13, 1921.

3. *Ibid.*, December 26, 1924.

fact, the total picture which we can arrive at by combining the views of Green and Gandhi will be a unified whole. From Green to Gandhi we can make a smooth transition in respect of the problem of war and the solution that they suggest to prevent it. While the remedy which Green suggests for the prevention of war and the promotion of peace is very general in outline, the one which Gandhi outlines is specific. It can be successfully adopted by an individual or by any group of people to meet any situation. The general outline given by Green accommodates the specific proposals of Gandhi as there is no conflict between them. The Gandhian view may be looked upon as a useful supplement to that of Green.

Social and political philosophy of every variety is based on, and presupposes, a certain theory of human nature. A socio-political philosophy can be accepted only if it fulfils two basic requirements. First of all, the theory of human nature on which it is based must be sound. The other requirement is that the various aspects of the socio-political philosophy must form a consistent whole: that is to say there must be both cogency and consistency. As one reads it, one must be able to see that the theory is developed step by step as if there is a gradual unfoldment of the various steps from the first and also that the different aspects of the theory are consistent with one another. A socio-political philosophy which is based on a defective theory of human nature cannot be sound, whatever may be the logical rigour with which it is developed. The political philosophy of Hobbes is a classic example of a theory which, whatever may be its logic, is to be rejected because it is based on a theory of human nature which lacks both depth and insight.

## (2) *Human Nature*

A brief reference to the theory of human nature which underlies the social and political philosophy of Green and Gandhi is necessary at this stage as it will throw light on the specific problems of war with which we are concerned here. When both Green and Gandhi trace the origin of war to human decision, or when they condemn war as an evil for which the human agent must bear the responsibility, or when they place a certain ideal before man as worthy of realization through constructive programmes and proper social organizations by individuals, they undoubtedly take their stand on what they consider to be the essential nature of man. Basically they hold the same view of human

nature. Before we elucidate their view it may be convenient to state their position in a series of propositions: (1) Man is a rational agent who is capable of deliberate action. (2) He is also a moral agent with social responsibilities both in respect of his personal and impersonal relations. (3) Individual personality is the ultimate standard of value. (4) The personal good of the individual is inseparably connected with the common good. (5) His commitment as a rational and moral agent extends as far as mankind as a whole. Let us elucidate one by one these points.

According to Green, what distinguishes man from other animals is his power of reason which enables him to perform deliberate actions. There is a spiritual principle in him, what he calls consciousness or the Self which enables him to distinguish himself from nature on the one hand, and from other beings on the other. "It is through it that he is conscious of time, of becoming, of a personal history; and the active principle of this consciousness cannot itself be determined by these relations in the way of time or becoming, which arise for consciousness through its action."<sup>4</sup> Human experience is what it is because of thinking or rational activity. It is nothing if it is not thinking experience. If anything is to become an object of experience starting from sensation, it must fall within the scope of interpretation. The world of nature derives its significance from human experience. It is our interpretation that clothes it with significance. The one factor which is worthy of consideration in any deliberate action of a human being is the *motive* with which it is done. It is important, according to Green, for two reasons. It is at once indicative of the end which the rational agent wants to realize and the reason for doing the action which he does as being conducive to that end. We do not have access to the motive as such. We know it only through the activity in which he engages himself. Motive, to put it in the language of Green, is "the inner side of that of which the action is the outer."<sup>5</sup> As a result of deliberation, the rational agent decides to do a certain action which under the circumstances in which he finds himself is what he ought to do in order to realize his personal good. It is "his conception of himself as finding for the time his greatest good" in the pursuit of that particular course of action rather than another.

4. *Prolegomena to Ethics*, p. 96.

5. *Ibid.*, p. 112.

The basic belief which underlies the Gandhian conception of human nature is that there is a spiritual principle, "an indefinable mysterious power that pervades everything"<sup>6</sup> and that "human society is a ceaseless growth, an unfoldment in terms of spirituality."<sup>7</sup> As a rational being, man has to perform his action by reviewing the past and planning for the future. The deliberate action which he performs is one in which he is conscious of what he is doing with a view to achieving his good. It is a self-conscious and self-criticizing activity. Reason sanctified by the still small voice within is his guide.<sup>8</sup> The nature of rational activity and the part that reasoning has to play in guiding it will be obvious if we keep in mind the strenuous discipline, careful planning, and a clear vision which are, according to Gandhi, essential for the practice of non-violence at every level. Everything—religion, tradition, authority, etc.,—has to be submitted to "sober reason" for approval. "Every formula of every religion has in the age of reason to submit to the test of reason and universal assent."<sup>9</sup> "Authority sustains and ennobles the weak when it is the handiwork of reason, but it degrades them when it supplants reason sanctified by the still small voice within."<sup>10</sup>

Man is not only a rational agent but also a moral agent who has his responsibilities both in his personal and impersonal relations. A rational action, according to Green, is also a moral action. It stands in marked contrast to an instinctive action. While a rational action which being the outcome of a decision is the expression of a motive and which is conceived as a good, an instinctive action is not. Green says: "By an instinctive action we mean one *not* determined by a conception, on the part of the agent, of any good to be gained or evil to be avoided by the action. It is superfluous to add, good to *himself*; for anything conceived as good in such a way that the agent acts for the sake of it must be conceived as *his own* good, though he may conceive it as his own good only on account of his interest in others, and in spite of any amount of suffering on his own part incidental to its attain-

6. *Young India*, October 11, 1928.

7. *Ibid.*, September 16, 1926.

8. Gandhi does not identify spirit and reason. To him reason is only an instrument of spirit.

9. *Young India*, February 26, 1925.

10. *Ibid.*, December 8, 1920.

ment.”<sup>11</sup> A rational action is one which is morally imputable, that is to say, it is an action which can be called good or bad. Further, a deliberate action of a rational-cum-moral agent has its impact on others, for he lives as a member of a society. The few individuals with whom he moves recognize his personality as a rational and moral agent and he in turn does the same. His personal relation apart, there is also the sphere of impersonal relation where he recognizes the impact of his action on the countless millions whom he does not know personally. The substance of the entire argument presented above is well-brought out by Gandhi as follows: “There is not a single virtue which aims at, or is content with, the welfare of the individual alone. Conversely, there is not a single moral offence which does not directly or indirectly affect many others besides the actual offender. Hence, whether an individual is good or not is not merely his own concern, but really the concern of the whole community, nay, of the whole world.”<sup>12</sup>

To both Green and Gandhi individual personality is the ultimate standard of value. It is no doubt true that an individual is what he is because of society. Society, says Green, is the “condition of all development of our personality.”<sup>13</sup> His argument is as follows: the development of personality is dependent upon, and is conditioned by, the necessities of social life. Every one occupies a particular station in life; and there are duties which are incumbent upon him in accordance with the station he occupies. Opportunities for development and self-expression are, therefore, limited. It is a case of social confinement by the necessities of social life. But it is not, according to Green, something to be regretted. “It is the condition of social life, and social life is to personality what language is to thought.”<sup>14</sup> However useful and necessary society may be, it cannot take the place of individual personality. It is meaningless to speak about the worth of society — its development and its achievement, its progress and its improvement — apart from the worth of the individual persons who compose it. Green observes: “. . . . . there can be nothing in a nation however exalted its mission, or in a society however perfectly organised, which is

11. *Prolegomena to Ethics*, p. 108.

12. N. K. Bose, *Selections from Gandhi*, (Ahmedabad: Navajivan Publishing House, First Edition, 1948), p. 27.

13. *Prolegomena to Ethics*, p. 217.

14. *Ibid.*, p. 217.



not in the persons composing the nation or the society. Our ultimate standard of worth is an ideal of *personal* worth. All other values are relative to value for, of, or in a person."<sup>15</sup> He goes on: "To speak of any progress or improvement or development of a nation or society or mankind, except as relative to some greater worth of persons, is to use words without meaning."<sup>16</sup> Society is only a collective term for the individuals. "The achievement of society is, therefore, none other than the achievement of the individuals who compose it. That is why Green emphatically declares that "the life of the nation has no real existence except as the life of the individuals composing the nation, a life determined by their intercourse with each other, and deriving its peculiar features from the conditions of that intercourse."<sup>17</sup> In another passage he says: "Except as between persons, each recognizing the other as an end in himself and having the will to treat him as such, there can be no society."<sup>18</sup> The central idea in Green's position is that an individual is an end in himself and that, though his life as a social and moral being is involved with that of others constituting society, he is in the ultimate analysis the measure of society.

The picture we have on the other side is the same. Like Green, Gandhi is a doughty champion of the worth of the individual personality. He emphasises the fact that man is essentially a social being and that his achievements are the result of his ability to adjust himself to the necessities of social life and the requirements of social progress. The individual freedom which is claimed must be balanced against social restraint.<sup>19</sup> But this is not to overlook the fact that what we call the progress of society is only an euphemistic way of referring to the progress of the individuals. Gandhi is convinced that the concrete achievements of the individual as a rational and moral agent contribute to the progress of society. "I believe," says Gandhi, "that if one man gains spiritually, the whole world gains with him and if one man falls, the whole world falls to that extent".<sup>20</sup> Gandhi declares in unequivocal terms that "the individual is the one supreme consideration."<sup>21</sup> All

15. *Ibid.*, p. 217-218.

16. *Ibid.*, p. 218.

17. *Ibid.*, p. 218.

18. *Ibid.*, p. 226.

19. *The Harijan*, February 1, 1942.

20. *Young India*, December 4, 1924.

21. *Ibid.*, November 13, 1924.

other things are valuable not in themselves but only as related to the personality of the individual.

Though Green talks about the personal good as being what is realized by the rational activity of the individual, he does not think of it as what is being achieved by him in isolation from the good of others. The good of the individual is not what is private to him, but good to him as a member of the community of persons. It is a good to others as well, for they are also rational and moral agents like him. Every person is capable of conceiving an absolute good of himself as identical with the good of the rest of the community. It is the consciousness of a common good on the part of every rational agent which makes him think that the more he contributes to the common good, the more he enriches his own good, for his personal good is inseparably connected with the common good. Two passages from Gandhi bring out this point. He says: "A nation cannot advance without the units of which it is composed advancing, and conversely no individual can advance without the nation of which he is a part also advancing."<sup>22</sup> Again he says: "Willing submission to social restraint for the sake of the well-being of the whole society enriches both the individual and the society of which one is a member."<sup>23</sup>

Without being swayed by narrow prejudices and restricted loyalties, man, according to both Green and Gandhi, must show his allegiance to the entire humanity. It does not mean that one could ignore the claim of the immediate neighbourhood, from the family to the nation. What they are anxious to point out is that there is nothing in the logic of events which compels us to think in terms of one nation *versus* another. Every individual is called upon to play different roles — as a member of a family, of a working group, of a society which is politically organized and also as a member of humanity. The claims of a higher group tend to fulfil and not to frustrate those at the lower. Nothing less than the ideal of universal human fellowship can satisfy the rational and moral agent who is interested in developing "the best of humanity in his own person and in the persons of others."<sup>24</sup> What is required in order to realize the genuine human achievement is mutual service. The ideal which is worthy of human achievement is such that in

22. *Ibid.*, March 26, 1931.

23. *The Harijan*, May 27, 1939.

24. *Prolegomena to Ethics*, p. 296.

its pursuit there can be no *competition of interests*.<sup>25</sup> "The true good," says Green, "is good for all men, and good for them all in virtue of the same nature and capacity. The one process is complementary to the other, because the only good in the pursuit of which there can be no competition of interests, the only good which is really common to all who may pursue it, is that which consists in the universal will to be good — in the settled disposition on each man's part to make the most and best of humanity in his own person and in the persons of others."<sup>26</sup>

If Gandhi declares that human society is one and undivided, whatever may be the social, political, economic, and religious compartments into which it is divided, it is because of his deep-rooted faith in the truth of non-duality (*advaita*). Gandhi observes: "I believe in *Advaita*. I believe in the essential unity of men and for that matter of all that lives."<sup>27</sup> In another passage he says: "I subscribe to the belief or philosophy that all life in its essence is one, and that the humans are working consciously or unconsciously towards the realization of that identity."<sup>28</sup> The ideal which he envisages is universal inter-dependence, a federation of inter-dependent nations. No individual and no group of men could remain exclusive. Nor could they pursue a course of action which is destructive of the interests of others without jeopardizing their own interests. The first concrete step towards the realizing of the ideal is "a willing and pure sacrifice for the betterment of the world" by the individual.

### (3) *Green on the Problem of War*

The three specific questions to be raised in respect of the problem of war are: (1) Who is responsible for the occurrence of war? (2) Is there anything which would justify the outbreak of war? (3) Why is it that it takes place? And what is the means by which it could be prevented? The questions that have been raised here are so comprehensive as to cover the major aspects of the problem of war. Let us first consider Green's position in the light of these questions.

Wars, says the UNESCO constitution, begin in the minds of men. What is sought to be conveyed by this statement is that the

25. *Ibid.*, p. 296.

26. *Ibid.*, p. 296.

27. *Young India*, December 4, 1924.

28. *Selections from Gandhi*, p. 27.

origin of war must be traced to human agency. Much in anticipation of the UNESCO declaration, Green has argued that the origin of war must be attributed to intentional human agency, however widely distributed the agency may be. War is not a natural occurrence like a downpour of rain or volcanic eruption. The destruction of life in war is not accidental, however superficial our account may be. Rather it is the result of human decision which is deliberate and intentional. In general terms we say that war is caused by the agency of the state. A little reflection will show that by the agency of the state we mean those who are at the helm of affairs and guide and supervise the day-to-day affairs of the state; and they must bear responsibility for the outbreak of war and the ravages and destruction which it causes. If it be argued that the present holders of power are not responsible for the state of affairs which plunges a nation into the destructive path of war and that their course of action has been shaped for them by their predecessors, even then the fact remains that it is human agency, however widely distributed it may be, which is the cause of war. The agency of the state cannot be absolved of its guilt and responsibility on the ground that the soldiers who get killed in war have voluntarily risked the danger incidental to their profession. There is no such thing as voluntary risking of death by combatants. It is the agency of the state which compels either directly or indirectly the waste of life of the combatants. It is obvious when the army is raised by conscription. The so-called voluntary enlistment is a case of indirect compulsion by the state. The state first of all decides to maintain an army of a particular size. When there is no sufficient response on the part of the citizens, it naturally resorts to conscription. Though it is not denied that the action of the soldiers contributes to the result, for it is open to them to refuse to fight, it is, says Green, "an action put in motion and directed by the power of the state, which is compulsive in the sense that it operates on the individual in the last resort through fear of death."<sup>29</sup>

Green maintains that war is an evil, a great wrong, as it involves "a violation on a multitudinous scale of the individual's right to live,"<sup>30</sup> and so it can never be justified from any point of view.

29. T. H. Green, *Lectures on the Principles of Political Obligation*, (Longmans Green & Co., 1955), p. 164. (This book will hereafter be referred to as PPO).

30. PPO., p. 162.

The action of a soldier who kills his opponents or who causes the death of a number of non-combatants by bombing civilian areas results in the violation of the right to life. It must be borne in mind that, even though we talk about the action of a soldier, it is the agency of the state that is at the back of the action of the soldier. And so it is the agency of the state — those who run the political machinery — which is ultimately responsible for the violation of the right to life. A right, according to Green, is a claim which is rooted in the rational and social nature of man. It is a claim which he puts forth on account of the consciousness of the common good which he shares with others, "a well-being which is consciously his in being theirs and theirs in being his, — only the fact that they are recognised by him and he by them as having the object, — that gives him the claim described."<sup>31</sup> In another passage he says that a man's right to free life, i.e., right to life and liberty, is based on the "capacity on the part of the subject for membership of a society, for determination of the will, and through it of the bodily organization, by the conception of a well-being as common to self with others."<sup>32</sup> In principle, so Green declares, the right is one that belongs to every man in virtue of his human nature. Given the limitations of human understanding, no one can assert with any reasonable measure of certainty that a particular individual has forfeited the right or suffers from a permanent incapacity for rights.<sup>33</sup>

Green refers to two possible arguments which may be pressed with a view to show that war under certain circumstances may be justified. It may be argued that, when the integrity of a state is endangered, it is obviously the duty of the state to wage war for the purpose of self-defence, for the purpose of maintaining those conditions in which alone free development of the people would be possible. This argument is worthy of consideration as many nation states in our own times justify their war-like policies and violent practices on this score, whether their claim is genuine or spurious. Green rejects even this argument. The preservation of the integrity of the state for the sake of which it is supposed to resort to war cannot alter the character of the wrong which results. The basic question that has to be asked in this connection is: How

31. *PPO.*, p. 144.

32. *PPO.*, pp. 155-56.

33. *PPO.*, p. 203.

is it that the integrity of a state has come to be endangered? It is not, Green points out, due to accident or forces of nature, but it is due to intentional human agency. If the present holders of power are not responsible for precipitating such a contingency, then to that extent they are absolved of the guilt, for they are not responsible for the state of things which renders the maintenance of the integrity of the state impossible by other means. Some intentional human agency must be held responsible for the wrong that takes place—if not the present holders of power, obviously their predecessors. If it be said that it is difficult to locate the human agency responsible for the wrong that results, that is only a reason, observes Green, “for a more humbling sense (as the preachers would say) of complicity in that radical (but conquerable, because moral) evil of mankind which renders such a means of maintaining political freedom necessary.”<sup>34</sup> Green, therefore, concludes that the destruction of life in war is always wrong doing, with whomsoever the guilt of the wrong doing may lie.<sup>35</sup>

Is it possible to justify war on the score that it is conducive to human progress and that it provides a suitable occasion for the cultivation of certain virtues? Green's position remains unaltered. Even if it be admitted that this is true, it does not alter the character of the wrong that takes place. A wrong is a wrong even if it is supposed to be a means for some ulterior good. Further, it can never be maintained that a desirable result could not have been brought about by other means than that of war.

Green points out that it is the imperfect organization of the state that is the root cause of conflicts among nations. It is the function of the state to secure and give fuller reality to rights which individuals come to have by virtue of the consciousness of the common good in them. “The state is an institution in which all rights are harmoniously maintained, in which all the capacities that give rise to rights have free-play given to them.”<sup>36</sup> It is not a state unless it does so.<sup>37</sup> In other words, it is the duty of the state to organize and enforce the system of rights in society. It has to maintain equality—political, social, economic, and religious—among its citizens in such a way that every one would be in

34. *PPO.*, p. 165.

35. *PPO.*, p. 167.

36. *PPO.*, p. 170.

37. *PPO.*, p. 138.

a position to exercise his right without prejudice to a similar exercise of the same privilege by others. Consider the case of a state in which (1) there is a privileged class, (2) there is an oppressed section of people, and also (3) there is an antagonism of religious confessions. Such a state, it is obvious, does not care for the principle of equality among its citizens and so is not interested in the enforcement of the system of rights. In other words, it permits reciprocal invasion of rights—the invasion of the rights of one section by another section and the invasion of rights of the citizens by the state. The presence of these factors which could all be traced to the imperfect organization of the state tends to prevent the perfect fusion of the members of one state with those of another. So long as the states are imperfectly organized, so long as they do not fulfil the idea of a state, there is bound to be international conflict. It is wrong to think that the very nature of the state is such that it is bound to clash with a neighbouring state. There is nothing which compels the relation among the nations to be that of the Hobbesian "State of Nature". That is why Green says that there is nothing "in the necessary organization of the state, but rather some defect of that organization in relation to its proper function of maintaining and reconciling rights, of giving scope to capacities, that leads to a conflict of apparent interests between one state and another. The wrong, therefore, which results to human society from conflicts between states cannot be condoned on the ground that it is a necessary incident of the existence of states."<sup>38</sup> Since the imperfect organization of the state is the disturber of peace among the nations, what is urgently required is a proper organization of the state.

#### (4) *Gandhi on War*

War is a visible symbol of the physical force and violence in which the individual believes as the effective instrument for settling disputes and controversies which he thinks cannot be solved otherwise. Whether it is a physical fight between two individuals or groups of individuals, or whether it is a large-scale war involving nations, it must be traced to the individual who alone is responsible for it. It is not what takes place in spite of the individual and without an active participation by him. Gandhi attributes it to the brute in man, the lower nature which for the time

being overwhelms the spirit in him which constitutes his higher nature and which serves to distinguish him from other animals. The essential difference between man and the brute, according to Gandhi, is that the former can rise superior to the passions that he owns in common with the brute and, therefore, superior to the selfishness and violence, which belong to the brute nature and not to the immortal spirit of man. He says: "Non-violence is the law of our species as violence is the law of the brute. The spirit lies dormant in the brute and he knows no law but that of physical might. The dignity of man requires obedience to a higher law — to the strength of the spirit."<sup>39</sup>

It is necessary at this stage to consider certain objections raised against the Gandhian position — objections which are as misconceived as they are one-sided. A recent critic points out that Gandhi builds his theory of non-violence on two assumptions; *first* it is the law of life and the fundamental moral virtue, and *second*, human beings are alike in nature, which is essentially godliness. It seems to him that Gandhi is mistaken in his basic stand, for (1) since Darwin it has been difficult to believe that all nature is nothing but love and co-operation, though nature does show these factors at work both in the biological and the sociological sphere; (2) that non-violence is the fundamental virtue which ought to be practised *at all times and by all men* can never be finally disproved or proved; (3) to think that all men are alike is to ignore psychology and common experience; and (4) Gandhi knew very little about the power of Fear and Terror which could make human beings incapable of doing good in return for evil, or of doing anything at all.<sup>40</sup> If these objections are sound, the theory of human nature to which Green and Gandhi subscribe as sketched earlier has to be given up and also the gospel of non-violence both as theory and practice *vis-à-vis* violence as advocated by Gandhi has to be re-drawn.

Gandhi is not blind to the fact that in the plan of nature and in the conduct of man one could see not only visible signs of co-operation, but also conflict. He admits that there is "repulsion enough in nature," and the struggle for existence is undoubtedly a factor to be reckoned with in the evolution and the survival of

39. *Young India*, August 11, 1920.

40. K. Satchidananda Murty and A. C. Bouquet, *Studies in the Problems of Peace* (Bombay: Asia Publishing House, 1960), p. 195.



the species. But to stop with this is to present an incomplete picture of the Gandhian position. Gandhi assigns an important place to man in the scheme of things by virtue of certain noble qualities in him, the foremost among them being his power of reason and his ability to suffer for the sake of others. If what distinguishes men from other species is his rational activity, what he does and also what he fails to achieve must be judged not in terms of what is true with regard to the species at the lower level, but exclusively in terms of what he is to be. Any other evaluation is beside the point. Gandhi observes: "Though there is repulsion enough in Nature, she lives by attraction. Mutual love enables Nature to persist. Man does not live by destruction. Self-love compels regard for others. Nations cohere, because there is mutual regard among the individuals composing them. Some day we must extend the national law to the universe, even as we have extended the family law to form nations—a larger family."<sup>41</sup> While he does not ignore the actuality of conflict or even its possibility which is to be traced to man's failure to behave himself as a human personality, he believes that man will not be satisfied with anything less than universal brotherhood in which the gain of one will not be a loss to another, while the loss sustained by one will be a dead-weight on others.

It is not to the purpose to allege that there is no final proof or disproof for the contention that non-violence is a fundamental virtue which ought to be practised at all times and by all men. Gandhi's logic is simple. If man becomes violent and fights out the issue by physical force, it is because of the brute in him. But what constitutes the true nature of man is the immortal spirit in him. While as spirit he is everything, as a brute he is nothing. Non-violence is, therefore, a basic virtue which man as a spiritual being must practise at all times. Gandhi does not admit of any exception to this. The conclusion which he arrives at is directly based on the spiritual nature of man. It is open to anyone to deny the spiritual nature of man and thereby refuse to accept the conclusion. The alternative to this is to accept the premise with which Gandhi starts and also the conclusion that follows from it. The achievements of man in art and science, philosophy and religion, literature and fine arts, amply testify to the fact that there is a higher nature in man which distinguishes him from the brute.

41. *Young India*, March 2, 1928,

We convey our platitudes through sweeping generalizations which are trivially true. Statements like "All men are alike", or "All men are not alike" do not help us to state or clarify any position without exaggeration. Nor could they be made use of to refute any standpoint. Neither Green nor Gandhi thinks that all men are alike in the sense that each person is an unvarying model of the other. Green talks about "the variously gifted individuals" who fulfil different social functions.<sup>42</sup> The innate equipment of an artist and a man of letters is different from that of an agriculturist and a coal miner. These differences do not alter the fact that all of them have certain claims on society just because all of them are endowed with the same rational nature, the capacity to contribute to the common good. Gandhi admits that men differ in respect of their abilities and needs. He points out that "inequalities in intelligence and even opportunities will last till the end of time".<sup>43</sup> He is convinced that "even in the most perfect world we shall fail to avoid inequalities."<sup>44</sup> In the same way, needs will vary from person to person as those of the "elephant and the ant."<sup>45</sup> If Gandhi does not interpret economic equality in the sense of rigid equality of property or opportunities, it is because of his recognition that men are not like each other. At the same time he insists on the essential equality of all in the sense that all life in its essence is one and that there is none who will not respond to the call of the spirit from within. "There are chords in every human heart. If we only know how to strike the right chord, we bring out the music."<sup>46</sup> Just as Gandhi admits that there is "brute" in man which makes him do what his higher nature would disapprove of, so also Green refers to "the antagonism of the natural to the spiritual man"<sup>47</sup> which stands in the way of the rational activity of man and in the formation of wider fellowships. It is, therefore, wrong to think that men like Green and Gandhi have blind faith in the rationality of man.

Like the Machiavellian prince, Gandhi has the unusual gift of understanding human nature, its strength as well as its weakness. The way in which a totalitarian regime functions is well-known to

42. *PPO.*, p. 221.

43. *Young India*, March 26, 1931.

44. *The Harijan*, January 2, 1937.

45. *Ibid.*, April 21, 1946.

46. *Ibid.*, May 27, 1939.

47. *Prolegomena to Ethics*, p. 258.

him. In a pungent comment on the Russian rule he says: "Russia has a dictator who dreams of peace and thinks he will wade to it through a sea of blood."<sup>48</sup> Fearlessness, according to Gandhi, is the necessary prelude to the practice of *ahimsa*. He who has not overcome all fear cannot practise *ahimsa* to perfection. Fearlessness, says Gandhi, connotes freedom from all external fear—fear of disease, bodily injury and death, or dispossession, of losing reputation or giving offence, and so on. He argues that all external fears cease of their own accord as soon as one gets rid of attachment for the body. Therefore to say that Gandhi knew very little about the power of fear and terror is to underestimate him.

We have gone into a long discussion on human nature in order to show that the Gandhian position is quite sound and that Gandhi, like Green, maintains that war is to be attributed to man—to the brute in him as distinguished from the spiritual in him.

Look at war from any point of view, review its consequences immediate as well as remote, and consider whether the aims for which it is resorted to have been fulfilled; you will not, according to Gandhi, find even one point in justification of war. The votaries of war who think that war is a blessing argue that many good results take place on account of war. War, so they contend, contributes to the progress of a nation in so far as it calls for the proper utilization of all the natural resources, speeding up the economy of the country, maximum use of human energy, etc. In short, there is a general *tōning* up of the life of the nation as a prelude to, and also as a consequence of, war. So far as the individual is concerned, he finds a suitable opportunity for the cultivation of certain virtues like courage, sincerity, self-sacrifice, self-control, chivalry, etc. The individual is made to think in times of war that his life will not be a waste and that he can lead a purposive life with service as the motto and glory as the end. Further, war is an effective method through which disputes could be settled in the swiftest way. Take the case of (A) which has border disputes with its neighbouring state (B). Though A is convinced that its stand on this particular issue is right, it is not able to convince B and make it agree to its point of view. What it has to do in order to bring the other party round to its point of view is to resort to war as the only way which would render justice

in the quickest way possible. Many arguments like these are put forward with a view to justify the usefulness of war by its champions.

None of these arguments carries conviction. Gandhi is convinced that war which involves violence and destruction of life cannot be conducive to anything good to the individual as well as to the nation at large. War, says Gandhi, is bad in essence. How can anything good come out of an evil? It is wrong to think that war contributes to the progress of a nation. The resources of a nation are not unlimited. Though it cannot be denied that every effort is made to pool all the available resources and also search for new ones under unusual pressure in times of war, the fact remains that war drains all the material resources to such an extent that it affects the post-war economy of the nation very badly. It is no argument to say that nations like West Germany and Japan which were involved in war and which were very badly hit economically on account of war, have not only recovered themselves from the after-effects of war, but also have been leading other nations in respect of the material prosperity which they are able to enjoy. The phenomenal success which they have achieved in industry, trade, and commerce in the post-war period is a tribute to their intelligence, devotion to work, and personal integrity. They would have achieved the same level of affluence even in the absence of war. Morality is the first casualty in war. The abnormal conditions in society which war brings in serve as an open invitation to people to set at naught moral scruples which they would normally follow due to fear of punishment. Apart from the problems of mental and moral hygiene which war creates, the destruction of able bodied persons and the best blood in war tells on the healthy development of society. Gandhi would say that any war that breaks out is at once a curse and a warning. "It is a curse in as much as it is brutalizing man on a scale hitherto unknown. All distinctions between combatants and non-combatants have been abolished. No one and nothing is to be spared." "It is a warning that, if nobody reads the writing on the wall, man will be reduced to the state of the beast, whom he is shaming by his manners."<sup>49</sup>

War by its very nature cannot solve any problem. By superior might and thoroughly organized violence the victor dissolves the

problem for the time being by making the vanquished agree to his terms. The bitterness which it leaves as a sequel will nurture the seed which is buried and allow it to grow into a full-fledged war at the appropriate time. It is very often said by the votaries of war that the legitimate object of war is a more perfect peace. War is fought, they say, so that peace can be securely established. But peace cannot be ushered in when hatred and bitterness, frustration and agony have taken possession of the human body as a consequence of war. That is why Gandhi says that he objects to violence "because when it appears to do good, the good is only temporary; the evil it does is permanent."<sup>50</sup> This is the lesson which mankind has to learn from history.

To the question: "What is the cause of war?" Gandhi's unambiguous answer is exploitation. He points out that all activity for stopping war must prove fruitless so long as the causes of war are not understood and radically dealt with. According to his analysis the prime cause of modern wars is the inhuman race for exploitation of the so-called weaker races of the earth.<sup>51</sup> He thinks that the motive of exploitation accounts not only for the outbreak of war between two states, but also generally for the chaotic situation that prevails at the national and international levels. A careful analysis of the Gandhian position will show that at a still deeper level there is another factor which serves to explain the inhuman race for exploitation, and that factor is selfishness.

It may appear that there is a serious difference between Green and Gandhi in the way in which they account for the outbreak of conflict between two states. To Green, it is the imperfect organization of the state, that is to say, the failure on the part of the state to secure and enforce the system of rights among the citizens, that embroils it with another state. But Gandhi, it appears, assigns a different reason for this. He thinks that it is exploitation which is the disturber of peace. The difference between the two is only apparent. Both of them agree that at a deeper level it is selfishness which is the villain of the piece; but they use different terminology to explain the way in which it operates at the interpersonal level. Green is thinking in terms of the system of rights which a state *qua* state is expected to secure and maintain in

50. *Young India*, May 21, 1925.

51. *Ibid.*, May 9, 1929.

society. He says that a state which does not fulfil the idea of a state causes inter-state tension. Consider the social and political tension that arises when a state does not maintain equality among its citizens by permitting a privileged class to thrive at the cost of others. The privileged class is not interested in the all-round development of all the members of the state. Rather it is interested in safeguarding its own interests by using the political machinery and shaping its policies, domestic as well as external, to its own advantage. The suffering class, on the other hand, does everything to elicit the sympathy of those in other nations who have similar political ideology and this invariably results in the interference by a foreign body in the domestic affairs of a nation. That is why Green attaches the greatest importance to the securing of rights to the people in equal measure as the guarantor of peace among the nations. Gandhi looks at the same problem from the standpoint of exploitation that results as a result of the imperfect organization of the state from within. A state which permits a privileged few *vis-à-vis* the oppressed many puts a premium on exploitation, economic, social, and political, which will have its repercussions on the international community. So there is no difference between Green and Gandhi in the way in which they diagnose the situation at the outer level of organization of the state. Exploitation is only the outer manifestation of the inward selfishness of the individual. When the selfishness of the individual gets organized, systematically pursued, and is given institutional form by a group of individuals of kindred interests, it culminates in class antagonism and class exploitation with all the attendant consequences.

Many theories have been advanced to account for the origin of war. All the explanations, when carefully analysed, point to selfishness as the root cause. Explanations in terms of human nature, in terms of tensions arising from economic inequalities, frustration, hatred, etc., at the individual level and culminating in war at the national level, and also explanations in terms of socio-cultural analysis viewing war as a social institution have been offered. War is not rooted in human nature in the sense that try as he may man cannot but fight and shed blood. It is the *brute* in man as Gandhi would say or the *animal* in man in the terminology of Green that must ultimately be held responsible. What constitutes the essential nature of man is the spirit in him and not the brute or the animal, and so there is no reason why the animal aspect

of man cannot be held under check all the time through discipline. When we talk about tension as a contributory factor of war, we use the term tension not merely in the psychological sense, but also in the economic and social sense. Exploitation which has its basis in selfishness plays a major role not only in creating tension, but also in sustaining it. If war is looked upon as a social institution which has come into existence largely as a result of the way in which social, political, and economic institutions are organized in modern nation states, then what is urgently required in order to meet the challenge is a proper organization of the institutions of society in such a way that there will not be any room for war. And the failure to do this is a *human* failure which is ultimately traceable to selfishness of the individual. Consider any institution—the family, a play group, a work group, the civic community, etc. If there are difficulties in achieving unity among the members of a family or a play group or any other institution involving association of individuals, it is because of selfishness. It is immaterial whether the fellowship we are concerned with is at a restricted level or at a wider level. The principle holds good at the level of the family and also at the level of a nation. Green observes: "There is no necessary limit of numbers of space beyond which the spiritual principle of social relation becomes ineffective. The impediments to its action in bringing about a practical recognition of universal human fellowship, though greater in degree, are the same in kind as those which interfere with the maintenance of unity in the family, the tribe, or the urban commonwealth. They are all reducible to what we may conveniently call the antagonism of the natural to the spiritual man. The prime impediment, alike to the maintenance of the narrower and to the formation of wider fellowships, is selfishness."<sup>52</sup> Gandhi, too, speaks in the same vein. The root cause of every problem, social, economic, and political, "lies in our selfishness and want of consideration for our neighbours. If we have no love for our neighbours, no change, however revolutionary, can do us any good."<sup>53</sup>

#### (5) *The Problem of Organization of State*

If the organization of the state from within is necessary in order to prevent the evil of exploitation and all that it leads to in its

52. *Prolegomena to Ethics*, p. 258.

53. *Young India*, October 7, 1926,

turn endangering peace among the nations, how is that to be implemented? This is a vital question of the mechanics of government. In our search for an answer to this question we make the transition from Green to Gandhi. "There is the need to secure and enforce the rights—the right to life and liberty, the right to property and family. It is one thing to recognize the importance of these rights; but it is another thing to enforce them so that there may be equality among the citizens. While Green does not suggest the method of implementation, Gandhi does."

Society is federal in structure consisting of a net-work of associations. It is by as wide a distribution of power and authority as possible that individuals could be made to feel the responsibility in the exercise of power and authority. Those who feel the consequences of power should have a share in its exercise. When a person wields power and exercises its authority in the same way as other participators in the common good do, he develops a sense of responsibility. The way to achieve this, according to Gandhi, lies through decentralization of both authority and power.

Whether a state is big or small, the first and foremost requirement for all-round development is decentralization; the bigger the size of a state, the more urgently is it required. A monolithic structure with a centralized authority is the major hurdle that stands in the way of individual development and responsibility. The tribal idea of total responsibility for all located in one place must be replaced by a true democratic notion of a plurality of authorities each functioning independently in co-operation with one another. The integrity of centralization can be maintained only by force and violence. This evil can be overcome only by decentralization. Gandhi suggests that "if India is to evolve along non-violent lines, it will have to decentralize many things. Centralization cannot be sustained and defended without adequate force."<sup>54</sup> Not only India but every nation will stand to gain as a result of decentralization. Gandhi observes: "The end to be sought is human happiness combined with full mental and moral growth. I use the adjective moral as synonymous with spiritual. This end can be achieved under decentralization. Centralization as a system is inconsistent with non-violent structure of society."<sup>55</sup>

54. *The Harijan*, December 30, 1939.

55. *Ibid.*, January 18, 1942.



Gandhi wants this ideal to be worked out at political and economic levels. If Gandhi objects to modern industrialism, it is because of the fact that it tends to the concentration of the means of production in the hands of a few. In other words, modern industrialism is based on a very wide economic disparity among the citizens, and in the majority of the countries it means a division of the society into two, the city of the rich and the city of the poor. The economic constitution should be so arranged that the means of production of the elementary necessities of life remain in the control of the masses. "Their monopolization by any country, nation or group of persons," says Gandhi, "would be unjust. The neglect of this simple principle is the cause of the destitution that we witness today not only in this unhappy land but in other parts of the world too."<sup>56</sup> In addition to the re-drawing of the economic constitution of the country, he suggests the ideal of trusteeship to be followed by the rich who are in possession of superfluous wealth. Gandhi is against the adoption of the coercive method of dispossessing the possessions of the rich. On the contrary, he wants the wealthy people to take the initiative and boldly follow the ideal of trusteeship. "The rich man will be left in possession of his wealth, of which he will use what he reasonably requires for his personal needs and will act as a trustee for the remainder to be used for the society." Gandhi proceeds on the assumption that since the rich too are human beings they can, if they want to, adopt this ideal as rational and moral agents being moved by a sense of economic justice. On the political side, there must be as many centres of authority as there are villages, each village functioning as a self-sufficient unit. He is, therefore, against the kind of state organization which prevails in most of the societies with centralization of power in one place. Such a state organization will necessarily be based on force. In the place of the monolithic state structure, he suggests a plurality of village republics, each functioning as an autonomous self-sufficient unit on co-operative basis. On the basis of decentralization of political authority and power and also of the means of production coupled with the ideal of trusteeship, it will be possible for any state to organize itself with a view to secure and enforce equality among the citizens.

56. *Young India*, November 15, 1928.

(6) *Means and End*

The easiest way to understand Gandhi is to approach him through Machiavelli, and the best refutation of Machiavelli lies in the central idea of the socio-political philosophy of Gandhi. Though we are not concerned in this paper with a comparative study of Machiavelli and Gandhi, we cannot ignore Machiavelli as the central issue with which he is seized is extremely relevant to our problem.

Though Gandhi is farther removed from Machiavelli, he is, paradoxically, nearer to Machiavelli than any other thinker. Though one could think of certain obvious points of similarity between them in respect of their simple style which is not "embellished with swelling or magnified words" (This is what Machiavelli says in the Preface to his work, *The Prince*), or their political experience on the basis of which they formulate their views, or their shrewd commonsense and their uncanny insight into the problem, it is not in respect of these basically unessential and outward resemblances but in respect of the strategy which both suggest in order to meet the challenge that we are concerned with them. And in this there is resemblance and also there is difference. What makes the Gandhian strategy unique is the difference from Machiavellism though it embodies its other features, and it is precisely this difference which redeems Machiavellism by making it operate on a moral basis: it thus becomes a strategy without violence.

It was pointed out earlier that Gandhi seeks to answer the political problem of war and inter-state relation at the moral plane. A clean-cut separation between politics and ethics is, according to him, impossible. But Machiavelli starts from an exactly opposite point of view by divorcing politics from ethics and religion. The two principles on which he builds his theory are: (1) since the state is the most necessary of all the institutions for the protection and promotion of human welfare, the state has over-riding rights over individuals and associations; and (2) material self-interest is the most important factor of political motivation. The conclusion which he draws from these principles is that the state is not bound by moral considerations and that whatever it does in the interests and for the sake of the state is right. Some of the familiar but thoroughly worn out declarations like "the end justifies the means", "might makes right", etc., bring out the Machiavellian position.

Neither principle is acceptable to Gandhi.

Let us consider first the question of material self-interest as an important factor of political motivation. The bare necessities of every human being have to be fulfilled. He must have enough to eat, sufficient clothing, and a house to dwell in. To deny him the minimum requirements is to morally degrade him. It is, therefore, the duty of the politician who controls the political machinery to provide scope for the material necessities which are absolutely required for man in order to be human. The trouble arises only when the politicians interpret material self-interest in a selfish way as their own material advancement, allowing the majority of the people to suffer in grinding poverty. Gandhi would object to interpreting material self-interest even as material advancement of all the people. What is required is provision for material needs at the minimum, for anything more than the minimum would positively be a hindrance to simple and pure living. Material advancement, according to Gandhi, should not be confused with moral progress. He is convinced that material affluence is a hindrance to real growth of the individual.

What is called the state action is no other than the action of a few individuals in the capacity of politicians and administrators in the name of the state. It is absurd to think of the interests of the state apart from the interests of the individuals. If so, the action of the politicians and administrators *qua* politicians and administrators must be governed by the same ethical standards which are applicable to other individuals. The individual who is a rational and moral agent should not function like a split personality claiming exemption from moral scruples in one type of behaviour, whereas he would not resist the application of the same codes to him in his individual capacity. The moral principles and legal codes which are applicable to others are equally applicable to the politicians. There is no reason why he deserves to be treated as a member of the privileged class. If he is a guardian of the organized moral world, he is also a factor within it and *not* outside it. It may be useful in this connection to refer to the conclusion that Sorokin arrives at regarding the morality of the rulers on the basis of the empirical study of their behaviour supported by historical documentation. The number of crimes which they have to their credit, cases of immoral behaviour and callousness to moral scruples, according to him, clearly point to the fact that their rate of criminality tends to be notably higher than that of the total ruled popu-

lations. This is as much true with regard to the rulers of democracies and republics as it is true with regard to monarchs. Many factors, according to him, contribute to the criminality and demoralizing activities of the rulers. The most demoralizing "double standard of morals" under which they take shelter and the corrupting influence of their position contribute not a little to their debasing criminal behaviour. As a result of the application of the double standard, moral principles and legal codes are made *relative* to the person and the situation resulting in their "progressive atomization." Sorokin and Lunden, therefore, conclude: "This atomization of moral values and imperatives engenders conflict. This, in turn, produces hatred, which leads to rude force and bloodshed. In the chaos of conflicting and arbitrary moral norms, might inevitably becomes right, and the result is *bellum omnium contra omnes* (war of everyone against everyone)."<sup>57</sup> The basic principle which should guide the action of those entrusted with political authority is that they should place themselves on the same footing of equality with others and allow their action to be evaluated by the same standards which are applicable to others. If this principle is adhered to in every aspect of the state action, that is, the action of those who run the political machinery, in its internal as well as interstate relations, there is nothing which makes war either necessary or unavoidable.

#### (7) *Technique of Non-violent Resistance*

Philosophers and peace lovers are earnestly in search for a moral equivalent of war which would embody the techniques of war minus its violence as the surest way to establish peace. If the technique of *Satyāgraha* proposed and practised by Gandhi brings him very close to Machiavelli, it also serves to distinguish him from Machiavelli. While the techniques which both of them suggest embody certain common features and methods, the basis from which they have to be operated is different, and hence there is basic difference on the vital issue as well as similarity between them. If the operative basis of the Machiavellian technique is replaced by the Gandhian one, Machiavellism loses its sinister

57. P. A. Sorokin and W. A. Lunden, *Power and Morality* (Bombay: Bharatiya Vidya Bhavan, 1960), p. 16.

character. Simone Panter-Brick characterizes the Gandhian technique as new Machiavellism in so far as it retains the features and methods of Machiavellism while cutting it off from its baneful operative basis.<sup>58</sup> If the Machiavellian technique operates on the basis of violence, the other one does on non-violence. A change in the operative basis thus redeems Machiavellism.

Both Machiavelli and Gandhi are interested in the study of history in so far as it will help us to shape our destiny in the light of the past. Machiavelli considers it valuable to understand the deeds of great men in order to draw useful lessons from them. The deeds of great men which he singles out for study and interpretation and the facts of history on which he focusses his attention involve violence, treachery, and duplicity; and so the conclusion too which he draws from these facts which serve as his premises involves violence and immoral means. The goal which is aimed at has somehow or other to be achieved. If violence and deception seem to pay dividends,—and Machiavelli is convinced that they do—why should one be averse to them? The end, according to Machiavelli, justifies the means. But Gandhi's understanding of history is along different lines. Turn to history; you will find, according to Gandhi, that man has been steadily progressing towards *ahimsa*. Man has progressed from cannibalism and nomadic life to civilized life with fixed abodes and fraternal feelings extending from family to civic community. History and experience, claims Gandhi, are against violence, for violence does not solve any problem. The moment that man awakes to the spirit within, he cannot remain violent. "That is why the prophets and *avatārs* have taught the lessons of truth, harmony, brotherhood, justice, etc.—all attributes of *ahimsa*."<sup>59</sup> No true good can result from an immoral means. The means-end relation forms one continuous process. "There is the same inviolable connection between the means and the end as there is between the seed and the tree."<sup>60</sup> The means must be as pure as the end: as the means, so the end. So, the Gandhian technique of *Satyāgraha* operates on the basis of non-violence.

58. Simon Panter-Brick, *Gandhi Against Machiavellism*, (Bombay: Asia Publishing House, 1966), Chapt. I.

59. *The Harijan*, August 11, 1940.

60. *Selections from Gandhi*, p. 38.

The important question which has to be considered is whether the technique of *Satyāgraha* which consists in non-violent resistance to the opponent who resorts to war believing that it is an effective weapon to score a victory will be able to meet the challenge. Gandhi is convinced that it will.

The non-violent resistance which is the characteristic feature of *Satyāgraha* shares certain common features with the method of war excepting for its violence and is, therefore fit to take the place of war. Since war is ultimately resorted to on the ground that it is an effective way of deciding issues, the alternative to it must have the required merits to face the challenge and pave the way for deciding the issues effectively. And the technique of non-violent resistance which Gandhi proposes fulfils the requirements. Four important features contribute to the effectiveness of the method of war. They are: (1) force, (2) direct action, (3) organization and (4) number.<sup>61</sup> The Gandhian technique of non-violent resistance has all these features, and an intelligent and planned coordination of these factors is bound to prove successful.

Gandhi is of the view that non-violent resistance is the mightiest force on earth. Being the force of the inward spirit in man, it knows no limit and requires no support or assistance from any quarter. "It is a force that may be used by individuals as well as communities. It may be used as well in political as in domestic affairs. Its universal applicability is a demonstration of its permanence and invincibility."<sup>62</sup> With that one can defy the whole might of an unjust empire. It is a way of direct action. The expression "pacifism" or "passive resistance" does not bring out the full significance of the Gandhian technique. Gandhi is not in favour of the expression "passive resistance" as it conveys the idea of inaction on the part of the individual and also as it is interpreted as a weapon of the weak. It may sound paradoxical when Gandhi used the expression "active non-violence". What he means is that a champion of non-violence cannot be indifferent to evil and injustice wherever they may be and his love of truth

61. See Richard B. Gregg's *The Power of Non-violence* (Ahmedabad: Navajivan Publishing House, 1960), Chapter VII, for a detailed comparison between the method of war and that of non-violence. And also *Gandhi Against Machiavellism*, Chapter II.

62. *Selections from Gandhi*, p. 183.

must find concrete expression in his activity. That is why he says that "no man could be actively non-violent and not rise against social injustice no matter where it occurred."<sup>63</sup> With a deep insight into the sociology of conflict Gandhi proposes direct action in a non-violent way in order to bring about a radical change in the existing set-up. This aspect of his technique is undoubtedly what brings him close to the revolutionaries who believe in direct action. But the difference between Gandhi and other revolutionaries is that, while he swears by non-violence as the safest course, others preach the cult of violence as the unfailing weapon. Gandhi remarks: "Those who have to bring about radical changes in human conditions and surroundings cannot do it except by raising a ferment in society. There are only two methods of doing this, violent and non-violent. Violent pressure is felt on the physical being and it degrades him who uses it as it depresses the victim, but non-violent pressure exerted through self-suffering, as by fasting, works in an entirely different way. It touches not the physical body, but it touches and strengthens the moral fibre of those against whom it is directed."<sup>64</sup> Though non-violent resistance can be practised both by an individual and a group, organization is necessary when it is to meet an injustice affecting a vast number of individuals. Consider the magnitude of the task when it is a question of resisting the constituted authority which is unjust or when it is a question of resisting the aggression from a neighbouring state. It is then a question of mobilizing the people to fight against the authority or the aggressor which is similar to mobilizing the citizens in times of war. Educating the people on the practice of non-violent resistance and organizing them into one disciplined unit are the essential prerequisites for the successful launching of *Satyāgraha* on a mass scale. In short, the organizational aspect of the *Satyāgraha* movement is closely parallel to that in the army. Gandhi's faith in organization, training, and discipline for starting a mass movement on a large scale is well-brought out in his declaration: "I am not going to take a single step in non-cooperation unless I am satisfied that the country is ready for the step."<sup>65</sup> On the need for discipline he says: "Freedom of four hundred million people

63. *The Harijan*, April 20, 1940.

64. Quoted in K. Sridharani's *War Without Violence* (Bombay: Bharatiya Vidya Bhavan), p. 255.

65. *Young India*, August 18, 1920.

through purely non-violent effort is not to be gained without learning the virtue of iron discipline — not imposed from without, but sprung naturally from within. Without the requisite discipline non-violence can only be a veneer.”<sup>66</sup> Though resistance on a large scale is necessary in order to meet aggression or to overthrow foreign domination, mere *number* is not going to add strength to the movement. *Satyāgraha* is a *clean* fight and so it requires *clean* fighters. “In *Satyāgraha*, it is never the numbers that count; it is always the quality, more so when the forces of violence are uppermost.”<sup>67</sup> Number is bound to be a decisive factor in achieving the goal, if care is taken at the same time that the quality of the fighters is of a very high order.

So far we considered the theoretical aspect of the Gandhian technique which makes it an effective substitute for war. There are critics who are sceptical about the efficacy of the method of non-violent resistance in facing the challenge of the technological war when it is particularly waged through nuclear weapons. They also question the wisdom of exclusively relying on it when the modern warfare in the highly complicated international politics is likely to be conducted under the direction of power-mad dictators to whom nothing is sacrosanct excepting their own selfish interests. Sometimes even the theoretical soundness of the method is questioned. There are more critics than admirers of the Gandhian technique; there are more admirers than sincere adherents of it. It is, therefore, necessary to examine this technique not only from the theoretical aspect, but also from the standpoint of what it presupposes on the part of the individual who is to practise it.

No less a thinker than Jaspers who with a remarkable insight understands the basic position of Gandhi has his own misgivings about the success of the Gandhian technique in the struggle against totalitarianism. He points out that we have reached a political situation where politics miserably fails us and that the way of politics needs another guidance. Our present political thinking, according to Jaspers, is radically wrong. He says: “Our initial picture of present political thinking has shown that the threat of the atom bomb cannot be met by removing the bomb alone. It

66. *Selections from Gandhi*, p. 200.

67. *The Harijan*, March 25, 1939.



can only be met by removing war, by establishing world peace. The ideal that in the long run wars might be waged without atom bombs, but with intimidation by the atom bomb, is an illusion.”<sup>68</sup> Since there is a limit to pure politics, mankind can survive only if it allows itself to be guided by the *supra-political* element. Commenting on the political method of non-violence he observes that only once did non-violence which had supra-political roots succeed and Gandhi stunned the world as he fought force with non-violence basing his politics on religious, supra-political grounds. “Today we face the question of how to escape from physical force and from war, lest we all perish by the atom bomb. Gandhi, in word and deed, gives the true answer: only a supra-political force can bring political salvation.”<sup>69</sup> Jaspers maintains that the Gandhian method could succeed only in the atmosphere of British rule and for the limited purpose of Indian liberation. It is his contention that “for the extremity of present world-wide realities Gandhi gives us no answer” and that “in the struggles against totalitarianism Gandhi’s procedure would not be a political way but a way to certain doom.”<sup>70</sup> Kingsley Martin voices the same difficulty. He asks: “Would Gandhi’s technique have achieved the same measure of success if it had been the Germans or Japanese who occupied India?”<sup>71</sup> Since the success of his technique depends at least in part on its moral effects on the enemy, it is to be doubted, according to him, whether it will be effective against an enemy who is ruthless.

Gandhi is not unaware of this criticism. There are two ways in which a nation can try to defend itself when it faces threat of extermination by a mighty unscrupulous power like that of a Hitler. They are the ways of violence and of non-violence. The folly of resistance by violence is obvious. Hitler cannot be defeated by counter-violence without a good deal of preparation for war which means a heavy military budget and considerable loss of life. With all these there is no guarantee that Hitler will be defeated. Further, the possibility of survival is very remote when

68. Karl Jaspers, *The Future of Mankind*, (Chicago: The University of Chicago Press, 1961), p. 28.

69. *Ibid.*, p. 39.

70. *Ibid.*, p. 39.

71. Kingsley Martin, *War, History and Human Nature*, (Bombay: Asia Publishing House, 1959), p. 77.

there is nuclear warfare. As against this, consider the other alternative. Let us suppose that a nation which is pitched against Hitler offers non-violent resistance, and that he has occupied the country without a bloody fight. He cannot, according to Gandhi, continue to stay on in that country if the people offer total non-co-operation to him. Gandhi observes: "At the back of the policy of terrorism is the assumption that terrorism if applied in a sufficient measure will produce the desired result, namely, bend the adversary to the tyrant's will. But supposing people make up their mind that they will never do the tyrant's will, nor retaliate with the tyrant's own methods, the tyrant will not find it worth his while to go on with his terrorism."<sup>72</sup> The critics proceed on the assumption that dictators like Hitler have no conscience and that they are incapable of moral response. But Gandhi argues that belief in non-violence is based on the assumption that human nature in its essence is one and therefore unfailingly responds to the advances of love. Gandhi says: "Hitherto he (Hitler) and his likes have built upon their invariable experience that men yield to force. Unarmed men, women, and children offering non-violent resistance without any bitterness in them will be a novel experience for them. Who can dare say it is not in their nature to respond to the higher and finer forces? They have the same soul that I have."<sup>73</sup> Gandhi has another argument. "If Hitler is unaffected by my suffering, it does not matter. For I shall have lost nothing worth. My honour is the only thing worth preserving."<sup>74</sup> To Gandhi, non-violence is a matter of principle and so non-violent politics is extremely significant to him. Either one resorts to the Machiavellian method of violence, brutality, and treachery or one follows the path of non-violence at all stages. There is no middle ground between the two. There is nothing which would suggest that the Gandhian method is theoretically unsound. Nor can it be ruled out on the hypothetical ground that it is unsuitable against the threat of totalitarian regimes without actually trying it out.

It is sometimes argued that the doctrine of non-violence, if advanced as a moral doctrine, is logically untenable and that it would break under the weight of its own inconsistency. This is

72. *The Harijan*, December 24, 1938.

73. *Ibid.*, October 15, 1938.

74. *Ibid.*, October 15, 1938.

what one would notice, according to Narveson, in pacifism when one makes a philosophical analysis of it.<sup>75</sup> Though he does not explicitly identify the particular type of pacifism which is of philosophical interest as the Gandhian one, it is obvious that the criticism which he levels against it, if valid, will undermine the Gandhian doctrine.

Narveson's argument proceeds as follows. The central position of the pacifist is that, since violence is evil, no one should resist violence with violence. Violence is a two-termed affair: one does violence to somebody, one cannot simply "do violence." To say that violence is wrong is to say that those to whom it is done have a right *not* to have it done to them. This follows naturally from the significance of right: "having a right involves having a right to be defended from breaches of that right." How should one prevent any violation of his right? One has to make use of rational persuasion with a view to prevent the other man from violating the right; and if it fails, one has the right to the use of force. When the pacifist says that violence is wrong, he also by implication says that people have a right to its prevention, by force if necessary. But this is precisely what the pacifist objects to. And hence the inconsistency in his position.

Gandhi undoubtedly holds the principle that violence is wrong whoever does it. But he does not maintain on that account that a person has no right of self-protection as a pacifist is supposed to hold according to Narveson. Further, Gandhi does not hesitate to press the claim that everyone has a right to prevent infringements of one's right. In fact, his fight against the British rule is basically on the ground that the continuation of the British rule constitutes a violation of the right to self-determination. So to Gandhi the right of self-defence and the right to prevent any violation of one's right are not inconsistent with the basic principle, viz., that violence is wrong, whoever be the perpetrator. While admitting that violence is wrong as a matter of principle, he also maintains that it is the duty of everyone of us to resist it. What is profoundly significant in the Gandhian position is the *manner* of resistance to violence. Resistance to violence by counter-

75. Jan Narveson, "Pacifism: A Philosophical Analysis" in *Ethics*, Vol. LXXV, 1964-65, pp. 259-271.

violence is obviously wrong. A wrong cannot be righted by another wrong. The addition of another wrong does not diminish but adds to the evil already in existence. So what Gandhi proposes is that violence must first be resisted by persuasion, and when persuasion fails, it must be resisted non-violently. Critics very often fail to understand that non-violent resistance of the Gandhian type is also a force which is different from violence. The two words "violence" and "force" are used so frequently as interchangeable words that we fail to understand that force need not always be violent and that it could also be non-violent. To Gandhi, non-violent resistance is a force that repels force which is violent. Since in the Gandhian position the condemnation of violence is coupled with the duty of resisting it, it is not affected by the charge of inconsistency to which pacifism, according to Narveson, is exposed. There is no contradiction in his position because he does not say that "violence is wrong, and it is wrong to resist it," but says on the contrary that "violence is wrong, and it is right to resist it."

The political situation and the principle of international politics were not so complicated and involved at the time of Green as they are today. Certainly Green in spite of his knowing the ravages of war could not have envisaged some of the uneasy, vexatious, and enervating policies and near-the-brink-of-war practices of both big and small nations like cold war, formation of blocs and balance of terror, exploitation of small nations which are economically backward and politically unstable by making them pawns in the chess of power politics, stock-piling of nuclear weapons and strategic missiles on the erroneous supposition that the threat of total extinction is the guarantee against war, etc., with which we are familiar today. Unlike Green, Gandhi had the decided advantage of having been a witness to two world wars and knew the terrible consequences and catastrophic effects of nuclear warfare. But even he could not have imagined the demoralizing manoeuvres and tantalizing tactics of power politics which have been ruthlessly practised in the last years. Addressing himself to the nature of the ideal state and the role it has to play in maintaining the necessary conditions of life in which alone good life is possible, Green stresses the importance of organization within the state in order to prevent conflicts among nation states. This raises two important problems for which Green does not provide specific solutions.

One is regarding the manner of organization. The solution which Gandhi suggests to this is, as we pointed out earlier, decentralization of authority. The other problem is equally serious. It is the problem of the duty of an ideal state which has an unscrupulous hostile neighbour which is bent on practising all kinds of political trickery from hostile propaganda to armed conflict. In fact, the complaint of many nation states is that while each of them pursues or is intent on pursuing a policy of peace and friendship with its neighbour, it is the latter which thwarts its efforts by provoking conflict. It is not necessary to consider the merits of the complaint of each state on this issue. This is a general problem which requires a general answer. While this problem has not engaged the attention of Green, the unqualified answer which Gandhi gives is non-violent resistance. Whether it is the problem of the duty of a good citizen in a bad state or whether it is the problem of a good state pitched against a bad one, Gandhi proposes the same answer: the issue has to be settled not by violence, but by discussion, persuasion, and finally by non-violent resistance.

If critics hold that the Gandhian technique is unworkable whatever may be its theoretical soundness, it is mainly because of the fact that they do not take into consideration what it presupposes on the part of the individual for its successful implementation. This is equally true with regard to the realization of the ideal state which Green thinks of.

#### (8) *Individual Commitment*

To both Green and Gandhi, what the individual does being moved by the idea of the common good is of utmost importance, for the successful realization of the ideal or implementation of the scheme is dependent upon the individual. For the realization of the perfect state as depicted by Green we require an enlightened democracy in which individuals would be moved to action not by the fear of the penal consequences, but by the awareness of the common good. There is the distinction between outward morality and the morality of the character. Mere outward conformity to law and the fulfilment of its requirement by doing what it enjoins and abstaining from doing what it prohibits, however necessary, is not sufficient. The individual is expected to transcend this outward morality and play his role as a rational agent from the standpoint of a higher morality, the morality of the character, the source of which is the recognition of a common well-being. This un-

doubtedly presupposes not only an active participation of the individual citizen in the affairs of the state, but also a sense of responsibility in what he does as a member of his state and also as a member of humanity. Gandhi too proceeds on the same presupposition that the ideal society can be brought into existence only on the foundation of responsible individuals devoted to truth and love and adhering to non-violence. In short, individual commitment is what is presupposed by both Green and Gandhi; and if this requirement is fulfilled, neither the realization of a perfect state (or at least a near-perfect-state) nor an effective non-violent resistance to external aggression when it unfortunately takes place is impossible.

It may be argued that the presupposition on which both Green and Gandhi build their theory is untenable and that consequently the technique of non-violent resistance which Gandhi proposes is unsuitable in the realm of politics. Professor Harris argues that the non-violent approach to political issues is fallacious on the level of ethical principle in so far as it presupposes a morally regenerated individual, a perfected individual who is capable of acting on the basis of love and self-sacrifice, whereas such a being can come into existence only as a result of the proper maintenance of social and political order. Non-violence, so he thinks, can be practised only by a saint, a man of perfection. The level of morality on which he functions presupposes social and political order. It cannot be the starting point of the social and political order, but it can only be its culmination. Harris writes: "The problem we are trying to solve is not that of the conversion of mankind to perfection, it is that of the maintenance of a social order on the basis of which that conversion would be possible and without which it cannot even be approached. The maintenance of this order involves a political power to enforce law and this, we have seen, brings about the predicament in international affairs which involves us in war and the threat of extinction. The problem must be solved *now*, if we are to survive to foster the moral progress of man. It cannot await the completion of that process. It is, therefore, futile to demand as its condition the moral regeneration of all mankind. This is what pacifism implies and this is why pacifism is no solution."<sup>76</sup> In short, non-violence, disinterested service,

76. Errol E. Harris, *Annihilation and Utopia*, (London: George Allen & Unwin Ltd., 1966), pp. 132-133.

etc., which belong to the morality of perfection presupposes social and political order: and what presupposes social and political order cannot be used to set right that very order. Harris concludes that non-violence, pacifism proper is beyond the realm of politics and is in effect the abandonment of political methods altogether. He thinks that we should have a political solution practicable in our time among fallible men and self-seeking nations.

The objection seems to be very strong and also convincing. But before we answer his criticism it is worthwhile to consider the presupposition that lies hidden in the solution which he puts forward in order to face the challenging situation. Harris is convinced that world government is the solution to inter-state war and international problems. Let us assume for the sake of argument that Harris' contention is sound. The important question to be considered then is: How are we to realize that ideal? It cannot obviously descend all on a sudden from the blue sky. It can be made a reality only when people with vision and a sense of realism work for it through stages. We have to pave the way for it, according to Harris, through the modification of the doctrine of national sovereignty and the formation of regional organizations at the intermediary level between the nation-state and the world authority. He himself admits that this ideal of world government is bound to remain the most unpractical utopianism so long as people believe that their salvation and welfare depend on their sovereign independence. What, then, is the remedy? A change of attitude on the part of the people is necessary, but that is not sufficient. What is required in addition to a change of attitude is sincerity to work it out. That is what may be called in the existential language commitment on the part of the individual. But whose commitment is that? Though it cannot be denied that it is the commitment of fallible men, it is the commitment of those individuals who want to realize an ideal in which disinterested service must find an important place. If so, this phase of morality, contrary to what Harris maintains, is the precondition of any well-ordered social and political framework. It is not the case that men to start with are in a moral vacuum and that through the social order they come to have a moral stature. It is the capacity to conceive of, and contribute to, the common good that entitles the individuals for membership in a society, and this capacity which is at the basis of social and political order is undoubtedly moral as well as rational.

Whether the formation of world government is the effective solution to international tension is another issue. Since a very important source of trouble arises from centralization of authority in one place, it is to be seriously doubted whether it will be conducive to the preservation of the freedom and personal worth of the individual as well as the promotion of world peace. Our experience so far at the national level does not encourage us to think favourably of world government! If the centralization of power and authority in one place makes those who run the political machinery inefficient, indifferent, corrupt, and above all violent in all their practices, it is not going to make the position different when the authority of nation-states is replaced by the authority of world government. What is required is not a unitary authority but a plurality of authorities which would function on the basis of non-violence in all matters in harmony with one another. The ideal to be pursued is a federation of friendly interdependent states whose entire set-up will be based on the principle of decentralization with non-violence as the principle of action.

It is futile to think of institutional changes without changes in the attitude and conduct of the individuals. Institutional changes cannot be brought in by a few individuals. If they are bent on introducing those changes, they could do so only by violence by making use of the political machinery. Such a radical change with a view to realize some Utopian ideal will neither be peaceful nor beneficial to the people at large. How far the people at large are prepared for such a change is a question to be considered. Instead of starting with institutional changes of a radical nature in pursuance of some Utopian plan, a beginning must be made to bring about a change in the outlook and conduct of the individual. This is necessary because the successful implementation of any social and political programme depends upon the part played by the individual. It is necessary to bear in mind that the human factor, as Popper has pointed out, is the ultimately uncertain and wayward element in social and political life. And so we must work for a steady and slow change in the attitude and conduct of the individual, for everything ultimately depends upon the actions and interactions, thoughts and aspirations of individual men. The successful implementation of the Gandhian technique depends on the willingness of the individual to commit himself for the chosen ideal with the attitude of "one step is enough for me." His manner of living will indicate his commitment. What he is and does is not without significance. The way to peace lies through peace.



# SELF-IMMOLATION IN ANCIENT SOUTH INDIA

by

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The practice of self-immolation seems to have been prevalent in society from very early times and is current even today. In these days of increasing demand for democratic freedom and recognition of individual merit, we hear of people undertaking fast unto death or committing suicide or self-immolation either as a protest to show their disapproval and dissatisfaction against certain policies of the Government or even to press their demands for certain things. Political as also religious leaders of the modern world frequently adopt this method as a means to achieve and realise their objectives. But self-immolation in ancient times served entirely a different purpose and mostly on occasions of festivals and rites which demanded human sacrifices. Self-sacrifice was individual and not universal as it is today. Faith in religious rites and dogma coupled with obedience to local leadership and call to danger were the main motives that led to the adoption of this unique phenomenon, in the society of by gone days.

From literary as well as epigraphical sources we learn that in ancient times people voluntarily offered their precious life for various noble causes; kings and queens, royal dignitaries, men and women from various walks of life, sages and saints committed self-immolation for certain noble reasons of both religious and secular interest such as to fulfil a vow or undertaking, to pacify or please certain gods and goddesses to whom they made commitments, to promote peace and prosperity in society, to save the life of other people whom they held in high esteem, to obey the commands of the local heads or the Government order on certain occasions of religious importance where human sacrifice was felt inevitable and last but not the least to protest or to show their disapproval and displeasure against certain Government rules and

regulations or additional taxes imposed on them. But it must be noted in this connection that no instance of self-immolation for reasons of poverty or other petty causes is met with in the records, which is a current phenomenon widespread in several parts of the world.

Though the instances of people giving up their life for sundry reasons may appear puerile and superstitious, a detailed study and survey of such sacrifices and the reasons which brought such deaths will certainly throw some light on the political, social and religious conditions of the contemporary society. The literary works of the early period refer to stray instances of the Jaina rite of *Sallēkhanā*, starving oneself to death. It is interesting to note from two epigraphical records<sup>1</sup> from Tirunātharkunru in the Gingee taluk, that two Jaina teachers named Ilaiyapaḍārar and Chandranandi ācārya are said to have *niśidikā* and committed religious suicide (*sallēkhanā*); the former seems to have fasted for about 30 days and the latter for 57 days. The record which refers to the *Niśidika* of Chandranandi runs as follows: “*Iymbat tēḷana śanan nōṛra Candranandi āsirikar nisidikai*”. In Tamil it is called *Uṇṇā-nōmbu*.<sup>2</sup> Sometimes it may also be referred to as *Vaḍakkiruttal*, the penance of starving, facing the north and self-immolation by slow starvation.<sup>3</sup> Fasting unto death was considered a meritorious act by the Jaina monks and other religious persons and accordingly they gave up their life for the promotion of religious observance and discipline. It may also be mentioned in this connection that such acts of self discipline and sacrifice were highly appreciated by society and special honours were bestowed on them by way of constructing memorial shrines over the corporal remains of such distinguished saints.<sup>4</sup>

Another form of self-sacrifice in vogue in those days was the offering of heads to the goddess Durgā. During the early centuries of the Christian era the dreadful practice of human sacrifice was widely practised in the country for which there are many references in the Sangam literature. The sacrifice was considered

1. 238 and 239 of 1904 — they belong to a period earlier than the 7th century A.D.

2. *Maṇimēkalai*: III:102; *Silappadikāram*: xxvii:83.

3. *Puranānūri*: 66, 8.

4. *Maṇimēkalai*: VI:59.

a part of religious ritual and was known as 'uyirkkaḍan'.<sup>5</sup> In Maṇimekalai the practice of offering heads to the Goddess Durga has been elaborately described; the exact lines which refer to the practice run as follows:

*Ulaiyāvulla mōḍuyir kaḍaniruttōr  
talai tūngu neḍu maran tālndu pūrañ-currip  
pḍigai yōṅgiya perum pavu munnir . . .*

The above lines refer to persons who gave up their life with grim determination by hanging themselves from trees below which were the sacrificial pillars or altars. In those days it was a custom of tying the head of the person who was to offer his life to a tree and cut off the head.<sup>6</sup> This practice has had a continuous history and also finds mention in a few records of medieval times.

We may now discuss the various methods of self-immolation committed by individuals and the unique causes for which sacrifices were made, in the light of information supplied by a few epigraphical records. It is also interesting to observe that there are certain sculptural representations portraying scenes of self-immolation committed by persons with fragmentary labels below or top of them. First of all we will take up the most important and fascinating one found recorded in an inscription of Kampa-varman, obtained from a place called Mallam in the Nellore district.<sup>7</sup> The inscription has been engraved just above the figure of a person holding his head by the tuft in his left hand while the right hand grasps a sword. It records that the *ūrār* of the village Tiruvānmūr (modern Mallam) donated certain land to one person by name pattaī-Pōttan in commemoration of the pious act of his father. Okkondanāgan Okkontindan Pattan, who offered his head as an offering to the Goddess Bhaṭāri (Durga). The record runs as follows:<sup>8</sup>

*Bhaṭārikku Navakanṭan koḍutta (kuṇṇa kath) talai  
Aruttu Pīṭilikai mēl vaitṭāṇukku . . .*

5. *Maṇimekalai*, VI:50, 51, 52 (see also U. V. Swaminatha Iyer's Edn. p. 70).

6. *Ibid.*

7. *South Indian Inscriptions*, Vol. XII, No. 106,

8. *Ibid.*, No. 106, p. 50; 498 of 1908,

The rituals connected with human sacrifices offered to the Goddess Durgā are described in the *Kālikā-purāṇa*,<sup>9</sup> *Kalingattup-parani*, etc.

An interesting incident of self-immolation is met with in one of the records of Rājendra I.<sup>10</sup> A military subordinate of Gaṅgaikonda Uttamā Cōla Mārāyaṇ who was the then chief of Tiruvārūr, stabbed himself and died apparently for securing either safety or victory to his master. The chief who was believed to have been thus saved from certain unspecified evil or unknown danger ordered for the provision of a lamp in the temple of the village on behalf of his faithful subordinate. In connection with the act of self sacrifice we may reproduce a few lines from the Annual Report on South Indian Epigraphy for the year 1909.<sup>11</sup> According to it the temple of Tripurāmbā at Tripurāntakam, in the Kurnool district contained a line of pillars depicting human sacrifices in various postures, some with daggers thrust into their necks or abdomen and some driving their daggers into the left thigh with one hand and raising weapons with the other in order to stab themselves in the chest. One of the labels datable to the 13th century A.D. and found below the pillars reads 'it was the head offered to Tripurāndai by Somasivaguru deva so that good may befall to the hero called Alla (dd) viramalla.' There are also a few more labels which record cases of such human sacrifices.

An interesting act of self-immolation has been recorded in one of the records of the 14th century A.D.<sup>12</sup> A son of a certain dēvaraḍiyāl of the local temple at Arakandanallūr seems to have cut off his head and sacrificed his life probably to fulfil a vow on the completion of a maṇḍapa in the temple. His family was granted a land of 1,000 kuḷi as *utirappatti*. The individual seems to have been forced to give up his life. Close to the temple was also found a slab depicting a person in the act of cutting off his

9. *Kālikāpurāṇa*, chapter 70.

10. 141 of 1913 and 138 of 1913; Annual Report on South Indian Epigraphy for 1913, part ii, para 22, p. 97.

11. Report for 1909, pt. ii, para 73, pp. 118-19. A large number of similar stones were also reported to have been found in the hill at Mōpur in the Cuddapah district.

12. 197 of 1935; Report for 1935, pt. ii, para 24, pp. 64-65.

head. It was planted there most probably for the grateful memory of his heroic act of self-immolation.

More or less a similar case of self-immolation has been met with in one of the inscriptions of the 18th century A.D.<sup>13</sup> The inscription coming from Tirupparāṅkunram records the grant of certain land as *rattakkāṇi* to a person by name Kuṭṭi, son of Muttukaruppan of Vayiravi for his heroic act of self sacrifice. He was forced by the local heads of the village to give up his life on an auspicious function of the local temple which demanded human sacrifice. Accordingly, he sacrificed his life by falling down from the *gōpura* of the temple in the village. Here it must be noted that the individual did not voluntarily surrender his life but it was the verdict and decision of the local committee which consisted of elderly persons including the village headman that he should sacrifice his life for a common cause; however, due care was taken to compensate the loss to his family by way of providing certain land and other provisions for their maintenance. Yet another instance which is mentioned in one of the Mackenzie manuscripts is that of a young boy, who was the only son to his parents and who was compelled to give up his life for the reason similar to the one said above.

Another case of self-immolation for an altogether different reason is recorded in one of the late inscriptions.<sup>14</sup> During the reign of Vijayaranga Chokkanātha Nāyaka, certain additional taxes were imposed on the *sarvamānya* villages of the 64 servants of the temple of Sokkanāthaswami. As a protest against this, all the servants threatened that they would commit suicide if the new levies imposed on them were not withdrawn. One of them actually got upon the *gōpura* of the temple and fell down. Later in response to their request the officials of the Government withdrew their new proposals. Even today we come across such protests and threats of self-immolation reported from various parts of the world both from the political and religious leaders to show their disapproval and displeasure over the policies of the governments.

13. V. Rangacharya, *A Topographical List of the Inscriptions of the Madras Presidency*, Vol. II, p. 997, No. 60 C and also p. 1005, No. 111.

14. 6 of 1915; Report for 1915, pt. II, para 60, p. 116. *Sewell's List of Antiquities*, II, p. 203.

In the Karnāṭaka country also instances of self-immolation are not uncommon. King Someśvara sacrificed his own life by *mahāyōga*, drowning himself ceremonially in the river Tungabhadra at Kuruvatti in order to escape the long agonies of an incurable malady.<sup>15</sup> In one case the title to a property was established by this absurd method of proof. An inscription from Donekallu (Anantapur District) of A.D. 1059-60<sup>16</sup> states that the *umbali* land of certain *gāvunḍas* was forcibly occupied and enjoyed by two Brāhmaṇas and to prove their title the *gāvunḍas* decided that one of them should die and that his sacrifice should be compensated by the grant of an additional share to his family when the land had been recovered by the act; accordingly one of the *gāvunḍas* stabbed himself to death in the presence of the two Brāhmaṇas who immediately surrendered the land in question, which was thereupon redistributed among the *gāvunḍas* in accordance with the terms of the agreement. A few more instances of self-immolation, may also be pointed out here; one of which is a *śūlabrāhma*, death by casting oneself on spear-points from a height (A.D. 1060)<sup>17</sup> and the other the fulfilment of a *vēḷā-vākya* by Boppana, a vow (A.D. 1130)<sup>18</sup> by the terms of which he had undertaken to go to heaven along with Tailapadēva, a Kadamba prince.

15. *Epigraphia Carnatica*, Vol. VII, Sk. 136.

16. *South Indian Inscriptions*, IX (i), 123.

17. *Epigraphia Carnatica*, VII, Sk. 152.

18. *Ibid.*, Hl. 47.

## CHARIOTS IN INDIA

by

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Chariots were known from very early times to the people in different parts of the world. The ancient Greeks, Egyptians, and Persians were using Chariots in their warfare. Even in India Chariots were used in war and the art of driving chariots was considered to be an accomplishment. Dasaratha was considered to be a great charioteer and similarly Lord Krishna, who was the charioteer of Arjuna in the Mahabharata war. Moreover, terms such as Mahārathas and Athirathas make specific reference to their accomplishment in the art of charioteering. In fact, the rathas or chariots formed one of the important corps in the four fold division of the Army in India.

Though chariots were known to the Greeks, the Persians and the Egyptians, the Chariots in India were unique in their design. The chariots of the Egyptians and Assyrians were richly mounted with quivers full of arrows since their principal weapon of war happened to be arrows. The Persians of antiquity were using a special type of chariots, having their wheels fixed with sharp, sickle shaped blades, which cut into pieces, whatever came in their way. The chariots used by the Greeks were very simple. They consisted of a floor to stand on and a semi circular gourd round the front, about half the height of the driver. The chariot was open at the rear, the idea being, the driver could leap to the ground and mount again as and when necessary:<sup>1</sup>

The ancient literature of India consisting of Vedas, epics and Tamil works, abounds in references to chariots and temple cars. In Mānasāra, a treatise on art and architecture, a separate chapter is devoted to chariots. Besides these, there are also a few inscrip-

1. *Encyclopaedia Britannica*

tions which refer to temple cars. G. S. Dutt, in his article entitled, "A BRASS CHARIOT OF BENGAL", writes, "At the time of the Ṛg Veda, the manufacturing of chariots (rathas) was assigned to a special caste named Rathakāra. Rathas were extensively used in the warfare of the Aryans if not also in the vedic rituals. As makers of an important war implement of the Vedic Aryans, the Rathakaras appeared to have enjoyed a higher status than other craftsmen in the Ṛg Vedic period. Greek writers tell us that chariots were a great asset to the Indian Kings".<sup>2</sup> In an inscription of Rājārājadeva (1225 A.D.) from Virinchipuram in North Arcot District, reference is made to the construction and donation of a temple car by the king to a temple of Valithumai-nayanar. Another inscription of the 15th century from Ulaganallur in South Arcot District mentions that a certain couple constructed a temple for Ardhanariswara and endowed for it all the necessities including a temple car.

Chariots were also used for taking deities in procession and this practice was in vogue as early as 4th century A.D. The celebrated Chinese traveller Fahien gives a graphic description of a temple car procession in the following words:

"Regularly every year on the eighth day of the second moon, they have a procession of images. They make a four wheel car of five storeys by lashing together bamboos, and these storeys are supported by posts in the form of crescent bladed halberds. The car is about 20 feet in height and in form like a pagoda and it is draped with a kind of white cashmere which is painted in various colours. They make images of devas with gold, silver and strass and with silk banners and canopies over head. At the four sides they make niches each with a Buddha sitting and Bodhisattva in attendance. There may be twenty cars, all beautifully ornamented and different from one another. On the above mentioned day, all the ecclesiastics and laymen in the district assemble, they have singing and high class music and make offerings of flowers and incense."<sup>3</sup> Even at a later period car festivals were conducted and this is evident from two inscriptions, wherein mention is made of grants being given for the celebration of car festivals. In one instance, a grant was made for conducting a car festival for fifteen

2. *Journal of the Indian Society of Oriental Art*, Vol. IX, G. S. Dutt.

3. *Travels of Fah-ien* — by Tr. by H. H. Giles.



days<sup>4</sup> and in another instance, in the year 1495, a grant was made for conducting the car festival for the nine days.<sup>5</sup>

As stated already there is a chapter in *Manasara*, a treatise on architecture, wherein a detailed account of the types of chariots, the specification regarding the sizes and shapes of different parts of the chariot like the wheels, the pedestals, the architect is expected to adhere to, the different types of wood suitable for making chariots, the list of figures of Gods, ganas and animals which are to be placed in different parts of the chariots etc., are given. The Sala (Sāl) Jambaka (Rose apple tree) Sarala (a kind of pine tree) tintriṇī (tamarind tree) etc. are some of the trees enumerated for getting the wood for making wheels etc. It is stated in the text, that the wheels should be circular and the spokes should be symmetrically attached to it. According to *Manasara* text the car should be decorated with the images of Brahma, Vishnu, Siva, Kartikeya, Sarasvati, Ganesa etc.<sup>6</sup>

There are also some shrines and mandapas which are conceived in the form of temple car. For example the sun temple at Konarak in Orissa is conceived in the form of a temple car with wheels and horses. "One of the most striking features of the design of the temple," observes Benjamin Rowland, "is that the entire sanctuary was conceived as an architectural likeness of the god's chariot or Vimana. Around the circumference of the basement platform on which the temple proper rests are affixed twelve great wheels intricately carved in stone to complete the illusion of the solar car. Colossal free standing statues of horses were installed in front of the main entrance; as though actually, dragging the god's chariot through the sky."<sup>7</sup> We have also an example of a stone car at Hampi.<sup>8</sup> One of the Mandapas in the Airavatesvara temple at Darasuram is conceived in the form of a chariot with wheels. Some of the temple cars which are now surviving and are used for processional purposes may not be very old, due to the perishable nature of the material with which they were made. But some of the mandapas and shrines which are conceived in the form of chariots indisputably prove that temple cars were

4. *Epigraphia Carnatica*, XI Dg. 30.

5. *Ibid.*, X, Kl. 34.

6. *Mānāsāra on Art and Architecture* — P. K. Acharya.

7. *The Art and Architecture of India* — Benjamin Rowland.

8. *Hampi Ruins* — A. H. Longhurst.

used for taking round the deities in procession. There are also reliable evidences about temple cars in some of the inscriptions.

Even today in some parts of the country, temple car festivals are celebrated and the car festival of Puri Jagannath is very famous. There are also different shapes of temple cars, as for instance the temple car from Udipi is spherical at the top.

The temple cars are decorated with beautiful woodcarvings depicting the various deities of the Hindu pantheon. The exquisite carvings have great artistic value and some of these carvings are adorning art galleries of a number of museums in the world.



## SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures conducted a Seminar on Rituals, Ethics and Mysticism on the 18th October 1968 in Room No. 48 of the University Departmental Buildings. The following is a Report of the Proceedings of the Seminar.

### *Present*

#### *Director:*

Prof. K. A. Nilakanta Sastri, M.A.

#### *Leader:*

Dr. P. Nagaraja Rao, M.A., D.Litt., Vivekananda Professor of Comparative Religion, Philosophy and Ethics, University of Madras.

#### *Participants:*

Sri Agnihotram Ramanuja Tatacharya, Ayyangar Street, Kumbakonam.

Dr. A. Aiyappan, 6, Convent Road, Madras-30.

Dr. R. Balasubramanian, M.A., Ph.D., Reader in Philosophy, Centre of Advanced Study in Philosophy, University of Madras, Madras.

Eva Braun Johnson, Civil Servant, Government of Manitoba, Winnipeg, Canada (Annex 23, Aspiran Garden), Madras-10.

Sri K. Chandrasekharan, Tagore Professor of Humanities, University of Madras, Madras.

Sri T. S. Devadoss, M.A.B.L., Senior Research Fellow, Philosophy Department, University of Madras, Madras.

Sri R. Gopalan, M.A., Department of Archaeology, University of Madras, Madras.

Dr. S. Gopal, Lecturer, Centre for Advanced Study in Philosophy, University of Madras, Madras.

Mrs. Kasturi Vasudev, Research Scholar, Department of Philosophy, University of Madras, Madras.

Sri T. S. Krishnamurti, Deputy Secretary, Ministry of Education, Government of India, New Delhi.

Miss Priyadarsani, M.A., Lecturer in Sociology, Department of Social Science, University of Madras, Madras.

- Sri S. Hajam, B.A., 30, Chamiers Road, Madras-28.
- Mrs. L. Ramamurthy, Research Scholar, CASP, University of Madras, Madras.
- Sri Sankara Menon, M.A., Director, Kalakshetra, Adyar, Madras.
- Prof. K. Seshadri, M.A., Unesco Project, Centre of Advanced Study in Philosophy, University of Madras, Madras.
- Sri K. V. Soundararajan, M.A., Superintendent, Archaeological Survey of India, Temple Survey Project (Southern Region), Fort St. George, Madras-9.
- Sri A. Sreehari Naidu, Pensioner, 2, Kandappa Mudali Street, Madras-5.
- Sri S. Srinivasa Raghavan, B.A., Retired Accounts Officer, Sundaresa Bhavan, 2, Somasundaram Street, T'Nagar, Madras-17.
- Sri K. C. Srivatsa, B.Com., Murray & Co., 5, Thambu Chetty St. Madras-1.
- Sri Y. Subbarayalu, M.A., Research Fellow, Archaeology Dept., University of Madras.
- Dr. C. B. Sulochana, M.A., Ph.D., Lecturer in Botany, University of Madras, Madras-5.
- Sri K. Sundaram, M.A., University Post Graduate Students' Hostel, Marina, Madras-5.
- Sri K. Swaminathan, Deputy Secretary, Ministry of Education, Government of India, New Delhi.
- Thapasvi Sivaramakrishnan, B.A., Director, Institute of Concentration & Meditation, 6, Dwaraka Colony, Madras-4.
- Sri S. Thillainathan, M.A., Lecturer, University of Ceylon, Department of Tamil, University of Ceylon, Peradeniya, Ceylon.
- Sri Trivikrama Narayanan, B.A., Accounts Officer, Accountant Generals Office, 3/7, Ellamman Colony, Cathedral P.O., Madras-6.
- Dr. K. C. Varadachari, Retired Professor, Venkateswara University, Rajgriha, Tirupati.
- Dr. N. Veezhinathan, M.A., Ph.D., Lecturer in Sanskrit, Centre of Advanced Study in Philosophy, University of Madras, Madras-5.
- Sri K. R. Venkatarama Iyer, Retired Director of Public Instruction, Pudukkottai, 28, Fifth Main Road, R. A. Puram, Madras-28.

Welcoming the invitees to the Seminar the Director said: 'I have known the Leader of this Seminar, Dr. P. Nagaraja Rao for over 30 years from the time when he started his career in the University of Madras as a Research Scholar in the Department of Indian Philosophy. I am sure that with all the scholarship he has acquired in Philosophy and allied subjects over a long period, he will make this seminar very interesting and informative; and I look forward to a good discussion from other participants. I now have great pleasure in requesting Dr. Nagaraja Rao to lead the Seminar.

*Dr. P. Nagaraja Rao:* I am thankful to Prof. Nilakanta Sastri for his kind words and for the opportunity given me to lead this Seminar.

The term Indian Philosophy comprehends two groups of systems of Philosophy, one, the six systems, based on the authority of the Vēdas, (hence designated as Vedic systems) (i.e. The Nyāya, Vaiśeṣika, the Sāṅkhya, Yoga, Mīmāṃsa and Vedānta) and the two prophetic religions based on the experiences of Gautama the Buddha and Mahavira, i.e. Buddhism and Jainism. All these systems disclose a dual unity, a moral unity and a spiritual unity in their outlook. The spiritual unity underlying the systems, is the unique and distinguishing characteristic of Indian Philosophy from Western schools of Philosophy. The supreme spiritual ideal of all the systems is described as *moksa*. It is the master word in Indian philosophy. Philosophic quest in India, as a sincere search, arose from the deeply felt need of men to attain a state of existence, which is full of bliss and from which there is no return to the world of *samsāra* (births and deaths), a state in which all doubts and disbeliefs are dispelled and tensions and strife overcome. The need to attain such a state and the supreme desirability of its pursuit arise from the experience of the three-fold suffering to which man on earth is subject in this life. It may be possible to put an end to human suffering in one or two forms for the time being, and that does not rule out its recurrence again. To put a radical end to it implies the attainment of *moksa*. Though the systems give different descriptions of *moksa*, they are all agreed in asserting that *moksa* is the ideal, and the destiny of man. *Moksa* is the gospel of joy and is a pragmatic quest. Philosophic endeavour aims at finding a radical remedy for all the ills of human life. Hence, Indian philosophy is described as practical

and has a religious ideal. It is not a vain attempt at intellectual exercise, to satisfy our instinct or curiosity or frame an ideal pattern. Philosophy aims at what matters most to human life. It is not fruitless arm-chair speculation for constructing an imposing system of thought soothing to the mind and satisfying our artistic sense. It is not a pursuit for its own sake. Its aim is moksa. Religious experience intuitively discovers the great Truths of Reality and Philosophy seeks to demonstrate the nature of the truths and the plausibility of their existence. Every system in Indian philosophy is in its core a "cluster of insights" intuited first by the seers and subsequently explained in the light of reasoning which is another name for philosophy.

The intention of Primal truths is a *sui generis* type of experience. It is labelled differently. It is called *brahmanubhava*, *aparōkṣānubhūti*, *nirvāṇa*, *Kaivalya*... In the language of the philosophy of Religion the experience is called mysticism. In this sense the foundation for all the systems of Indian philosophy not excluding Buddhism and Jainism is mystic experience. There is an amazing agreement between the systems, in the assertion that mystic experience is trans-intellectual and is not the result of discursive reasoning. Further that experience cannot be exhaustively explained in terms of human reasoning. Human language can at best indicate what it is and cannot describe it fully. Thirdly the experience is the expression not of any one faculty of man, e.g., the thinking, the feeling or willing. It is an integral experience. It is *samyog darsana*. It is transforming experience. There is the absence of pain, sorrow, or any longing or torment of any desire or apprehension of any desire. It characterises a peace that passeth all understanding. It is not an emotional experience in the normal psychological sense of term. It is not reverie or day-dream or hallucination or illusion. It is different from the drug induced state which experience is psychic, in that it removes all inhibitions.

Mysticism is an integral experience which is a bona fide way of knowing trans-empirical categories. It is a bona fide discovery of Reality. It is latent in all religions. It gives immediate experience and removes doubt and ensures self-evidence. It is soul-sight that is operative in mysticism and not retinal sight. It is not instinct-knowledge as found in animal. It is akin to creative insight. It is supra-rational. It is in the words of Radhakrishnan

'wisdom translucent'. The view that the Supreme spiritual ideal is one that has to be experienced by the total man, and not to be known by intellectual means is common to all mysticism, East and West. The mystic's experience is transforming in its nature. It makes the experience acquire angelic vision and cleansed of all narrowness of outlook and lusts in man. The experience is described as a rebirth; *Dvitiyam Janma*, a second birth. It is the birth in the spirit. There is wonderful unanimity among the mystics of all lands. They shake hands across continents. They do not belong to this land or that nation. They are world men, *Visvamānavās*. It is mystic experience that makes religion experimental and non-dogmatic. There are any number of definitions of mystics, not all are one in sharing its power of certainty and immediacy. Indian philosophic systems are agreed as to the important place of mystical experience as self-certifying and immediate. It is an experimental way of knowing reality.

Mystic experience is the actualisation of all the potential capacity of men. It is a cure for the ache which the finite feels to expand into infinite consciousness. It is growing to one's full stature.

All the systems of Indian philosophy agree that there is an alien element that stands in the way of the finite man realising his true nature through mystic experience. This alien nature is described by some as *māyā* or by others as *karma* or *ahankāra*, or *taṃas*, or lower nature. The only distinction that we can draw about the nature of this obstruction or obstacle in the way of man's realization is, some (why many) regard the obstacle as real and the Advaita Vedānta alone regards it as non-real, but objective and existent, but never eternal, to be destroyed by the knowledge of *mahāvākyas*.

From this it follows that all the systems have of necessity to outline a scheme of *sādhana* to attain the experience, by removing the obstacles. *Sādhana* is the complex of an all out effort to attain the goal by pressing into service all possible human resources. The second unity disclosed by the systems of Indian philosophy is the unity on the insistence and need for the practice of intense *sādhana* to attain mokṣa. The necessity for *sādhana* is there in all systems. Man cannot attain to that vision and experience without self-effort and severe unremitting *sādhana*.



Sādhana in Indian philosophy is covered by the process of ceremonial purity and ethical excellence. Unregenerate man has to change his ways of life, and habits of mind by regulating them by *Dharma* and harness them to yield a healthy pattern of life. In this effort Rituals occupy an important place. Every religion has a scheme of rituals and Hindus are no exception to it. We get our religion and the knowledge of its tenets concretely in the form of rituals. They are the husk out of which the seeds of religion grow. They represent some aspect or other of religious faith. They bind us all into community. The ritual of pilgrimage i.e. (*Yātra to divya desas*), undertaken all over India, conjures up in the mind of a pilgrim various associations and makes him conscious of the rich culture he is heir to. The rituals are in essence symbols and they may visualise for us belief in things spiritual and eternal. Man can think only in terms of symbols. Symbolism is no degenerate useless process. Language itself is symbolism. Most of normal rituals are intended to cleanse the mind, dust off the window panes of the senses which prevent us from seeing clearly and correctly. Our unclean habits, and bad thoughts and unethical emotions cloud our vision. We have to secure the purity of mind and spirit. It involves cleansing of the mind and senses of their impurity. If the senses are allowed to do what they like human life would be just a jungle where beasts prowl and fight against one another. Rituals in the history of civilization have closely allied themselves with art and have discharged an aesthetic function.

Above all, the rituals we perform, disclose for us excellent lessons in self-control. Rituals are the first step in the long pilgrimage for the liberation of the spirit from the domain of flesh which is the aim of all mortality and religion.

The all important central function of ritual is to make us experience the religious emotion i.e. the mystical experience called by Otto the *numinous*. This, it does in many ways, by inducing in us the necessary suggestive mood, by preparing the ground and creating the atmosphere and pre-disposing the mind to the acceptance of religious cults. All these it does by creating symbols and consecrated images, by giving us sacred formulae in an ancient language, whose utterance thrills us, though we dimly comprehend its meaning. The vessels, lamps, rosaries, mantra, music etc., have all their cumulative effect in preparing our mind. A well-planned ritual, solemnly conducted is half-religion in itself.

The great sage Vyāsa, while describing the life of the Pāṇḍavas in the forest, looks upon *pilgrimage* as the poor man's *yajna* (Vana 82-13-17) Gandhiji writes in his *Hindi Swaraj*, "Our leading men travelled throughout India either on foot or in bullock-cart. They learnt one another's language and there was no aloofness between them. What do you think could have been the intention of these far-seeing ancestors of ours who established *Setubandha* (Rāmeswara) in south, Jagannath in the East and Haridwar in the North as places of pilgrimage? You will admit they were no fools. They knew that worship of god could have been performed just as well at home. They taught us that where hearts which were aglow with righteousness had Ganges in their own homes. But they saw that India was one undivided land, made so by nature. They therefore argued that it must be one nation. Arguing thus, they established holy places in various parts of India, and fired the people with an idea of nationality in a manner unknown in other parts of the world."

All these indicate the important place ritual occupies in the life of the Hindu. The later developments of Buddhism in Mahayana version has introduced all rituals and raised Buddha to the state of a God and prescribed devotions to him. Rituals will be there as long as we need symbols to represent what cannot be comprehended. The difficulty about rituals is that they must not be allowed to narrow down our vision of reality and take them as something more than a symbol. They must not be performed in a lifeless mechanical form, for such an attitude tends to dissolve our faith. The ritual must be made to be expressive of our true faith. It is here our priesthood is found wanting. We need educate them. Further, rituals must also admit of change to express our growing faith. We need to reform it from time to time.

The schools of Indian philosophy are one in defending the need for ethical virtues, as the absolute pre-condition for obtaining *Moksha*. There is no possibility of Godly life without good life. We can never bypass it. Prof. D. S. Sarma has put it thus: "Religion is the temple and morality is its high gateway which we call the *Gopuram*. You should enter the temple like a true worshipper through the *gopuram* and not like a thief by jumping over the wall. If we try to be religious without being moral, we shall be only practising self-deception. The Upanishad and the

*Gīta* insist on moral excellence as absolutely necessary for achieving godly life. The art of life consists in living within the framework of *dharma*. The wealth which we require to gratify our desires *kama* must be governed by canons of morality. The poets, the contemplative saints and seers all insist on the necessity of moral life. Moral life has a double effect. It enables the building of a happy society that is just and good. Morality enables us to cleanse our life of selfishness. We cannot be religious by observing rituals and continue to be "consistently treacherous, completely selfish, deliberately cruel and entirely unrepentent." Our religion, then in the words of Paton will be sham.

The *Kaṭha upanishad* declares *nāvirato dūscaritān nāsānto nāsamāhitah; nsānta—manasō vāpi prajñānenainam āpnuyāt*". Not he who has not desisted from evil ways, not he who is not tranquil, not he who has not a concentrated mind, not even he whose mind is not composed can reach this (self) through right knowledge". (1-2-23). Morality is accorded the first place in *sādhana*. It is the first *dharma*. *Ācārah pratamō dharmah*. Sage Vasiṣṭa states in his *Dharmaśāstra* "that the Vedas do not purify one who is bereft of morality—*ācārahīnān na punanti vēdāh*." Parāśara holds the view "that for all the four classes sound moral life is the governor, and Dharma turns away from those that are wanting in good conduct."

*ācārahkṛṣṭa dehānām bhaved dharmah parāñmukhah  
caturṇām api varṇānām ācāro dharmā—pālakah.*

The author of the *Gīta* at every step insists on the practice of morality and self-control as necessary for achieving spiritual experience. He calls it *ātma samyama yōga*, i.e., the integration of the self by obtaining a governable mind. He also insists on the practice of compassion, charity, sympathy and good will to all. He declares that the Yogi should regard others' welfare and good as his own. The word used is *ātmaupamyēna sarvatra samam vasuati* (6.32). This means that one should desire good to all, as he desires good to himself. Sankara in his comment on the word draws pointed attention that we should do unto others as we would wish to be done unto us. We are asked to treat mankind in our person or in others in the language of Kant as an end, never as a means. This admonition spells the end of all exploitation and restores justice to all. The mystic experience, so gloriously described in all the systems, may transcend morality and logic, but

never bypasses them. It is more than morality; but it is not immorality. It transcends reason but it is never infra-rational. The true aspects of Indian philosophy, ritual and ethics are the necessary indispensable steps for mystic and spiritual experience.

Prof. K. Chandrasekharan:

*Caturbiḥ Śrīkanṭhaiḥ Śiva Yuvatibhiḥ Pancabhirapi  
Prabhinnābhiḥ Śambōḥ Navabhirapi mūlaprakṛtibhiḥ /  
Catuṣcatvāriṃśat vaśudala kalā śratrivalaya  
Trirēkhābhiḥ Sārdham tavacaraṇa kōṇāḥ. Pariṇatāḥ//*

— (Śankara)

I shall consider the subject from the point of view of aesthetics and art. The three topics of Rituals, Ethics and Mysticism are not brought together by choice or intention, but by an underlying connection they have. Religion in a general way, may be said to provide the common ground. We may add theology also to the group, but because of its speculative nature it may be treated as a science dealing with the nature and function of Godhead.

Rituals are prescribed formal behaviour for occasions not given over to technological routine, says the *Encyclopaedia of Social Science*.\* They are really certain physical processes, which in some mysterious way or psychic manner establish a connection between the visible and the unknown or invisible. Jane Harrison, a learned author, propounded a theory that art had its origin in ritual. How far it can be substantiated is a matter of pure speculation. Still one thing cannot be gainsaid, and that is, that religious art preserves many ritualistic acts, and its themes may become intelligible only in the light of such acts.

Rituals form part of religious practices in worship, whether performed by one in his individual capacity or in a temple open to the public. Many of these processes of behaviour include symbols or *mudrās*, which stand for definite meanings or significances. Numbers of them can be identified by their regularity in *Pūja* rituals as well as in the *Abhinaya* performances of dancers and sculpturesque representations of deities. For instance the *Hridaya mudrā*, the *Matsya mudrā*, the *Sankha mudrā* are common both to the art of dance and the rituals of *Puja*. The suppleness of hand movement associated with them and the elegance

\* Vol. 13, p. 396.

in the formation of the fingers of the hand in presenting those symbols have really about them an enticing aesthetic appeal, which perhaps has been the reason for some of the theorists imagining that art should have had its origin in rituals. We cannot be sure of the origin of either of these from the other, but at the same time we can be aware of an element of art having its penetration in rituals and making them not entirely mechanical of the order of a routine, but worthy of close examination and evaluation as bearing upon our culture. A comparative study of rituals can make it clear that a large number of Rituals, no doubt, appear as mere formalities with little of intrinsic worth when they are performed with indifference and mechanical attention. On the other hand, they can be proved to possess vital points relating to the culture of a race. At any rate, during the display of certain *mudrās* of an Abhinaya performance, the very religious atmosphere gets created when some of the symbols employed in the rituals of worship are utilised by it. Often, one notices symbols more powerfully influencing a mind than an entire narration of a thing. A parrot or a deer becomes more alive to us than in their reality, when a dancer with adequate deftness of *mudrās* presents them. For the stimulation of imagination nothing more is required than a gentle suggestion. With the intertwining of fingers a parrot can be brought to life on the dancer's hand or a deer with its pricked-up ears, moving and turning its snout from side to side in fear of danger ahead. Symbols usually employed during ritualistic performance have become so essential for our understanding of many things in life. Without symbols and their compactness of messages, much of our imagination may have to lie dormant without any scope for expression. Language itself is symbolical of much knowledge that we derive in life; the very letters of the alphabet are only symbols for sounds.

There is another aspect to notice when religion is associated with *Tantra*. The cult of *tantra* has recourse to triangular and circular drawings, conveying much significance in their lines and designs. Particularly the *Śrī Vidya Upāsakas* or worshippers believe in the *Yantra* or *Chakra*, within which the mother of the universe is supposed to dwell, preserving her identity and potentiality. In the *Soundarya Lahari* of Śaṅkara in the eleventh verse there is a description of the *Kōṇas* upwards and the *Kōṇas* downwards, marking the *Īśwara* aspect and the *Dēvi* aspect respectively. From the aesthetic point, such drawings have a proportion

and symmetry which can satisfy also the geometrical interest. In Kerala, worshipping priests are called by the appellation of *Tantrīs* because of their constant application in worshipping the drawings themselves made of rice-flour on the ground.

Incidentally, one cannot forget the *Kōlams* which have fallen on evil times in the present day. Under various names, this minor domestic art in many parts of India was once a rage in the domestic sphere. Our womenfolk were never tired of filling all available spaces in the house with beautiful designs worked out in rice flour. It is an integral part of any auspicious ceremony and forms an inevitable ritual for every festivity, domestic or religious. The mango leaves and the coconut poised on the *kumbha* have all become parts of the ceremony, possessing equally aesthetic appeal and ritualistic merit. Religious functions have always been preceded by delightful ritualistic preparations, which however indifferently adhered to and mechanically performed, do not lose their attraction for those who have an eye for the beauty of traditional art and ritualistic formula.

In short, rituals need not be superseded in any attempt to seize the kernel or spirit of a religion. Anyone imbued with the proper frame of mind or *Śraddhā* in performing a ceremony or religious rite, cannot dispense with some of these formal or ritualistic preparations, as in every way they are conducive to a growing or intensifying of the atmosphere for the worshipful mood to permeate. The mind naturally begins to get its concentration after only some of these preliminaries are gone through. Otherwise the very pursuit of purpose in worship or ceremony loses its basic attraction. Devoid of the preparatory processes, the mind too is likely to be far removed or distantly attuned to the main object of all its activity. Sacredness is attached to every bit of the rituals followed at a *Pūja*, and properly so, because the cleanliness and fragrance to prevail before a worship starts, are not easily obtained otherwise.

In temples the deity is generally treated to sixteen types of entertainment (*Shōdaśa Upachāras*) of which music and dance form an integral part. Temple dances have been thus sources of spiritual development. They and other items of art have become items of regular ritualistic observances during worship, and therefore are vital also to both the cultural and spiritual growth of the race.

Ethics and moral codes cannot be dispensed with, if the individual and society have to progress and leave a mark on civilization. Often religion and ethics get mixed up in peoples' minds with the result that there is a tendency in some to imagine that apart from ethical conduct there need be no religion as such. Also because one happens to be religious, he cannot be justified in his indifference to the claims of moral behaviour. On the other hand, religious temperaments derive much sustenance by ethical standards being observed meticulously. When in the name of religion some of the acts of social inequities are justified, one can only view them as mental aberrations which to our lasting shame we confound with religion.

The theory that an artist need not be bound by strict moral principles and ethical injunctions may not stand the test in the ultimate analysis or examination of the matter. It is true that art is inspired and is not generally confined to the dictates of man-made laws. At the same time to imagine art as having no responsibility to society in maintaining its freedom from baser motives, will be utterly injurious to its own growth. For, whatever other objective an artist may succeed in achieving for himself and his art, he cannot be prostituting himself to any un-elevating cause. If necessarily he possesses freedom of spirit, its range and capacity to soar higher than the rest are only its privileges. The amount of freedom is guaranteed always to him. A pure, unrestricted impulse is never condemned or criticised. But an unrestrained imagination tends to become undisciplined in its pursuit of art. It is generally doomed to be shortlived in its glory, however otherwise violently attractive for the moment it may claim to be. Some of the present-day novelists in every part of the world have shown no restraint in describing lewd details of sex-relationship, and have tried to justify it as a compelling need of art. Their argument for introducing intimate sex life and pornography is that the superior claims of realism cannot afford to ignore them for the sake of the squeamish moralists. Further, some of the modernists go to the extent of drawing parallels for sex-behaviour in ancient literature like the epics and *Purāṇās*. Their initial mistake, to use only a mild term, is that their attempt to justify cannot be based on any propriety of realism. For the epics and *Purāṇās* were born to instil certain moral or higher traits in man and for that main motive their representations of human behaviour showed always a tendency to magnify the effects. But



in an age when much sophistication in art has become a normal feature of effective portraiture of life, to copy some alone of the aspects of an ancient literature is not only irreconcilable with the present-day advances, but disfiguring literature itself by its spurious novelty and palsied taste. Apart from every other reason to maintain art itself in its pristine purity, ethical principles of general life have to be observed. Plagiarism in literary writing becomes one of the ugly features of prolific writing. Unless the artist develops mental strength to resist the temptation to make his own of other peoples' ideas and manner of expression and pass them off for original writing in the hope of never getting detected, he not only debases himself as a writer, but he never experiences the delights of creativity. He forgets that in his indifference to ethical codes common to all professions and pursuits in life, he gains little for his own individuality or for the insuperable merits of distinct art.

There is also noticeable in the accounts of lives of eminent individuals that they have had some of the moral weakness and frailties of ordinary folk, in spite of their presentation of unapproachable heights of character in the pages of their writing. This dichotomy perceptible sometimes in human behaviour and especially in writers, baffles readers as to the necessity of maintaining purity of outlook as a universal rule. But they forget that human nature, constituted as it is, strives never to lower itself before others and in so far as a mood of creation is on artists, at least during its powerful reign they must be deemed to remain as incorruptible and immune to waywardnesses as any moralist of the highest order. In fact an artist in his *samādhi* or meditation before any creative work is turned out by him; sheds every bit of the falsities and artificialities which generally assail humanity in their weaker moments. He is a creator responsive to the best demands of both man and God. He is purity itself in thought and deed and is detached enough not to be swayed by the passions of the hour. Sculptors and *Pratimākāraṇas* (image-makers) in our country are enjoined upon in our traditional art, with the need of purification and *Dhyāna* before entering upon any task of image-making.

Lastly, we come to the subject of mysticism. Mysticism is experience pure and simple of Godhead and cannot be shared like other things with others, however intelligible its nature and



process of growth is when described. Some of the rare and gifted souls have acknowledged without reserve their indebtedness to a superior source for all their apparent excellences and acts of greatness. Modesty or a genuine sense of humility may have had also its influence on such confessions of the great, but it cannot be entirely looked upon as poseurs for the sake of effect. On the other hand, an awareness of the living presence of God constantly compels them to be actuated by a feeling of love towards all creatures. It becomes otherwise inexplicable how along with great purposefulness of outlook and unlimited capacity, they can be simple and childlike and unassuming in their disposition towards everybody the lowliest and the lost. The entire universe claims their respect and love, with the result that when they act, they invariably perform magnificently and to the lasting benefit of the world.

Art and literature become illumined by the glow of spirituality, when the artist or writer spreads through his creations a strong aroma of the oneness of all life. His sympathy for others, his genuine approach to nature, his detachment and spontaneity—all gain an aesthetic value when converted into the freshly minted gold of his creation. He is unerring in his imagery and inspiring in his language. In short he loves to consider himself a mere vehicle for the fountain-rills of poesy to course through. He makes himself a reed for his God to breathe through its holes the uncloying melodies of eternal life. No writer, for that matter, feels in rare moments of his creative mood that he was the author of what he has written, but that another and a higher Being should have dictated it. For every soul, the highest aesthetic achievement consists in its investing itself in the thing created. *Ātmapratiupalanam* (Reflection of the Self) is therefore deemed as the peak of poetic or literary excellence in our country. Unless it is equated with a certain amount of mystical experience or consciousness, no artist's creative talent can be original in any sense. Originality in art is achieved only when the artist realises the source of his art as of no normal state of his own consciousness but of a transcendental plane of its functioning. In the words of the great seer, Sri Aurobindo, "If it wings to the heights, it will not leave earth unseen below it; but also will not confine itself to earth, but find too other realities and their powers on

man and take all the planes of existence for its empire.”\* Mysticism allied to aesthetics has ever been a great source of inspiration in the world of poetry, music and dance. It made the poet Rabindranath Tagore sing constantly thus: “Ever in my life have I sought Thee with my songs. It was they who led me from door to door and with them have I felt about me, searching and touching my world.”

*Prof. K. Seshadri:* Rituals are an expression of the spirit of true devotion and worship. They are not only auxiliaries but actual modes of *Bhagavadārādhana*. All prescribed forms of worship constituting the *ārādhana* are believed to have had their origin in the word of God,—“*Bhagavadājñāyā*”—and recognized and adopted as such through ages of hallowed tradition of Hindu theism. The metaphysic of Divine, universal immanence, which is the basis of the religion of *Viśiṣṭādvaita*, turns every ritual into a form of service to the Supreme (“*Bhagavad-Kaiṅkaryarūpam*”). Whatever the immediate object worshipped or deity propitiated, the worship and the propitiation reach up to the Ultimate and the Supreme. The Supreme Being constitutes the inmost essence of all existence. *That is the Real*, for *that* sustains and supports all existence, and apart from *that* nothing has any value or substance. *That* is the origin of all creation, and marks its goal and consummation, as well. In a thoroughgoing theism, such as that of *Viśiṣṭādvaita*, all activity is God-oriented, all life is God-inspired, whether one is aware of it or not. Indeed, the primary purpose of all religion is to become aware, and to live in the constant awareness, of the universal presence of God. All forms of devotion and worship, ritualistic or otherwise, are approximations to this state of realization. In the context of *Viśiṣṭādvaita* there is really no worship of any object or individual being but of the Supreme, for the Supreme, who is the Supremely Real,—Real in a unique sense,—is the Soul of all souls and the Self of all selves. According to the principle of *Sarva-nāmakatvam* recognized in the system all names ultimately signify the Supreme Lord, *Nārāyaṇa*. all forms belong to Him, all are His manifestations and all conceptual connotations are attempts to glimpse the plenitude of His perfection. The Supreme is the *Antaryāmin*, the Inner Ruler, and in this

\* *The Future Poetry*, by Sri Aurobindo, p. 292.

sense the true Self of all, for it is the Self that governs or rules, and the not-self is that which is the governed. The Inner Ruler, as the inmost, true Self of the individual, inspires his activities and illumines his life, from within. He is described as the Paramātmān, and to the Paramātmān belong all individual souls or *jīvas* as "*śārīra*" to the "*Śārīrin*". The *śārīra* has no independent existence. Its being and status depend upon, and issue from, its ontological unity with the *Śārīrin*. Any ritual performed, any duty discharged must be viewed in the light of this unity of the Supreme as the Soul with the entire world of creation as Body. It is the distinctive privilege of the individual, his *svarūpa* as "part" of the Body Divine, to live spontaneously in the steady awareness of this irrevocable affiliation. This is described variously as "*Śeṣatva*" "*pāratantrya*" and "*Kainkarya*" in the religious literature of the Rāmānuja school. Rituals and duties are, therefore, an offering made to the Supreme (*arpanam*) in a spirit of service and dedication invoking Divine pleasure and securing Divine grace. "*Nānāyanaḥ prītyartham*" included in the preamble of the prescribed ritual is both a reminder and an assurance that what we perform is an offering leading to the *prīti* or grace of the Lord.

Rituals have a purificatory role, no less than propitiatory. They cleanse the body and mind of the individual and purify the psycho-physical complex of the person, who has awakened, and consciously acceded to the privilege and status of a Divine *Śārīra* rendering it fit to serve as an instrument of delectation (*Bhogyopakaraṇa*) of the Lord. Sacrificial rituals in particular serve both to purify the self and please the Supreme. Some of these may be of the nature of daily obligation, (*nitya*), while others are occasional (*naimittika*). In either case, they secure the good of the individual and accelerate his progress. In the realism of *Viśiṣṭādvaita*, as in its theism, rituals acquire a distinctive significance. The "body" subserves the interests of the "soul", and when the soul is Supremely Divine, whatever the body does in accordance with its privileged status of divine subservience becomes an offering. The Supreme is "*Sarva-karma-samārādhya*". Every movement is an act of worship, and continues to be so for ever, for at no stage is that, which is recognised as "body", sublated or dismissed as unreal. Moreover, in the context of a philosophy of religion, which would regard *Bhakti* not merely as a means (*Sādhana*) but as an end or part of the fruit itself (*phala*),

the necessity for the *Bhakta's* eternal role as the *Bhakta*, alongside of the *Bhagavān* and united with Him in an eternal relation, is of peculiar importance.

The Viśiṣṭādvaita system of Ethics also rests on a double foundation,—its realism, which recognizes the ultimacy and intrinsic worth of moral values, providing for a concrete, humanistic approach to moral problems, and its theism, which offers at once a perennial, spiritual source of inspiration and a transcendental, divine goal of fulfilment for the good life. This, indeed, is its especial excellence, for it demonstrates where precisely lies the substance of morality. Unless life is real in an ultimate, and not merely penultimate, sense, it would lack the urge to live the good life, to adopt the cherished values of life and to persist in the pursuit of life's ideals. Unless, again, the good life is shown as leading to something beyond itself, to a godly or divinised, eternal life, whose essence is yet but visible in fleeting glimpses in the temporal order,—it would lack the sustained dynamism needed for an unending advance towards ever-new horizons. Even in absolutist metaphysics the working plan for a sound, moral and religious life has to be within a realist frame-work.

Morality aims at harmony, universal harmony. In harmony lies the secret of social welfare and personal happiness. When individuals are knit into a community of souls, they would discover that as sharers in a common, deepening life they are also united to the Supreme Self. As the Upaniṣad declares, "*Ēko-devaḥ, Sarva bhūtēṣu. gūḍhaḥ, sarvavyāpī, Sarvabhūtāntarātmā*". There is One God immanent in all beings, all-pervading, the inmost self of all. The identity of the Self is the basis of the unity of all things in creation. All canons of ethics and codes of moral conduct require to be viewed in the light of the universal immanence of God. Human relations gain in value and significance because of the immanence of God in man. Duty and virtue not only serve human purposes, but become factors, that make for Divine pleasure and secure Divine grace. As Yājñavalkya said to Maitrēyi, "not for the sake of the husband is the husband dear, but for the sake of the Self". (*Na-vā-aré-patyuh-kāmāya-patiḥ-priyobhavati; ātmanastu-kāmāya-patiḥ priyobhavati*, etc.). It is on such foundations that the edifice of Hindu ethics rises.

The *Bhagavadgītā* classifies the tendencies, that have moral value, under the two broad divisions of *Deivī Sampat* and *Āsurī*

*Sampat*. Those that fall under the former are really virtues that make for harmony and unity, while the latter comprises vices that pull the human will in the opposite direction, tending to divide and disintegrate, by feeding the ego and sharpening the edge of mutual conflict. Harmony presupposes self-integration. Integration implies discipline. The *Bhagavadgītā* stresses the importance of self-discipline, urging man to train the senses, control the mind and acquire self-mastery. All this is intended to secure harmony, both within and around oneself. When the senses and the body harmonise with the self, the individual's life becomes attuned to the one Great Law of Being. Such attunement is a pre-condition of concentration, and concentration is the essence of the practice of devotion or *Bhakti*. *Bhakti* is the highest *hita*, the best of means or the means par-excellence for the attainment of the highest *Puruṣārtha*, the final goal of human life, in the context of Viśiṣṭādvaita.

The *Bhakta* is a mystic at the core. The essence of mysticism is "absorption"; one loses oneself, dissolves one's empirical identity, frees oneself from the shackles of the ego in moments of mystical experience. The true *Bhakta* is actually unaware of anything but the object of his devotion, which absorbs all his attention and all his love. Wherever he turns, he sees but his God. Indeed, his vision refuses to alight on anything else. This was the depth of the Ālvār's devotion. "The food that he ate, the water that he drank, the betel that he chewed—all was Krishna, the Lord of his heart". The religion of the Ālvārs was mysticism, through and through. It was rooted in the experience of God, of Truth as God. In rarer moments the Ālvārs totally lost their empirical moorings, their "historicity", their sense of common environment and of the relevance of situation or circumstance. This is illustrated in the lives of all Ālvārs, and particularly in those of Kulasékhara Ālvār and Periyālvār. Bhutattālvār and Peyālvār would not have been known by these names, but for the intensity of their absorption. Āṇḍāl was a mystic par-excellence, for every line of her song-effusion is a testament of devotion, breathing the fragrance of God-love.

There are other profounder levels, too, in the mysticism of the Ālvārs, characterised by superior illumination and lucidity. It is at these levels that we find a clear and consistent expression of sound philosophical ideas. Hence the utterances of the mystic

saints are looked upon both as "*anubhava grantha*" and as "*upadéśa grantha*".

The Ācāryas of the Rāmānuja tradition were many of them mystics. Rāmnuja himself was a mystic in the deepest sense of the term, for otherwise he could not have intuited so vividly the metaphysical as well as theological consequences and implications of the Śarīra-śarīri conception. Rāmānuja's fore-runner, Yāmuna was above all a great mystic, and so were many of the followers of Rāmānuja.

Mysticism, it may be said, has a special relevance to Viśiṣṭādvaita. Brahman, the Supreme, is the '*antaryāmin*', the inner Ruler, enshrined in the heart of every individual and of the universe as a whole. He is the Soul, in relation to whom the entire world of being constitutes the Body. He sustains and supports all things. The source of all life and inspiration for every individual is in Him as the Soul of souls. To be truly alive, and to think and act in the best and most attuned way, is to be ever aware of His inner Presence. He, indeed, is the ultimate Self of all and of each. In this sense, nothing can happen except with His *anugraha* and as an expression of His grace. To be constantly aware of Him as one's own intimate, true Self is to live in an unbroken blissful state of total surrender and self-negation. One awakens to a sense of supreme belonging. With the dissolution of one's ego one is reborn in a new world. This is the state of realization, which mysticism secures. It is a state of awakening, into which one is led through meditation on the Supreme, as one's own inmost Self.

Thus ritual cleanses the body and the psycho-physical complex; morality disciplines the will and directs the understanding. Mystical experience illumines the soul and secures realization.

Dr. Veezhinathan: I shall deal with the relation of Karma to Jñāna in Advaita. The philosophy of Advaita is linked with the doctrine of *avidyā* or *māyā*. The distinguishing feature of this school is that the material world is an illusion. The ultimate reality is Brahman which is attributeless, formless, and is of the nature of absolute consciousness. Owing to *avidyā* which has two characteristics of veiling and revealing, Brahman appears as *jīva*, *Īśvara*, and the world. The true nature of *Īśvara* and *jīva* is Brahman. The universe is indeterminable either as real or unreal. *Jīva* which is Brahman has to realize its identity

with Brahman. To remain as Brahman is the ultimate goal, that is, liberation.

Brahman has attained the state of *jīva* because of *avidyā* and its product—the body-mind complex. When divested of *avidyā* and its product, Brahman itself is spoken of as liberation. *Avidyā* present in Brahman is the root-cause of all evils, and the knowledge of Brahman necessarily brings about the removal of all miseries. Brahman which is liberation is self-evident and it does not require anything for its manifestation. But since it is veiled by *avidyā* and since *avidyā* could be removed only by the intuitive knowledge of Brahman, the latter is said to be the means to liberation. It comes to this: Intuitive knowledge of Brahman leads to liberation through the annihilation of *avidyā*.

In order to attain the knowledge of Brahman, three paths are recognised, and they are: *karma-yoga*, *bhakti-yoga* and *jñāna-yoga*. Of these three *karma-yoga* is the remote means of the intuitive knowledge of Brahman. The instrumental cause of the latter is the major texts of the Upaniṣads according to Prakāśātman and mind according to Vācaspatiśiśra.

*Karma-yoga* consists in performing duties relating to one's stage and class of life by dedicating their results to God. The performance of deeds in this way gives rise to merit or *puṇya* which removes the sin that is present in the mind of the aspirant and leads to the desire to know Brahman by giving rise to four traits, namely, *nityā-nitya-vastu-vivēka*, *ihāmutrārtha-bhōgavirāga*, *śamādisādhanaśampat*, and *mumukṣutva*. Śrī Śankara in his *Apurōkṣānubhūti* says that there arises the four-fold aid to the aspirant by the grace of God who is pleased by their penance in the form of performance of duties relating to one's stage and class of life.

*svavarṇāśramadharmēṇā tapasā haritōṣaṇāt  
sādhanaṁ prabhavet pumsāṁ vairāgyādicatuṣṭayam* (I, 3)

Madhusudana Sarasvati in his *Gūḍhārthadīpikā* points out that the performance of duties includes *bhakti* towards God which is of the form of uttering his mantras and hymns.

*tatrāpi paramo dharmah japastutyādikaṁ hareḥ*

One who has performed duties relating to one's stage and class of life attains the desire to know Brahman. Duties thus performed

are the remote means to the intuitive knowledge of Brahman, and the *Bhagavad Gītā* passages such as "worshipping God by performing one's duties one becomes qualified to attain the knowledge of Brahman affirms this view. This is the first of the several stages leading to the intuitive knowledge of Brahman.

The aspirant then takes to asceticism, that is, he gives up the performance of deeds prescribed in the scripture, resorts to a preceptor and pursues what is known as the path of knowledge or *jñāna-yoga*. This consists of *śravaṇa*, *manana*, and *nididhyāsana*. *Śravaṇa* removes the doubt regarding the validity of the *Upaniṣads* in conveying Brahman, *manana*, the doubt regarding the validity of the truth of the import of the *Upaniṣads* and *nididhyāsana*, the unconscious reassertion of old habits of thought in the form 'my body', 'I am lean', etc. The practice of *jñānayoga* represents the second stage in the scheme of practical disciplines in Advaita.

The major texts of the *Upaniṣads* when contemplated at this stage give rise to the intuitive knowledge of Brahman. The rise of the intuitive knowledge of Brahman signifies the result of the scheme of practical disciplines in Advaita.

One who has attained the intuitive knowledge of Brahman remains as a *jīvanmukta* till one's *prārabdha*-karma is exhausted. In his case the results of all the deeds performed in his innumerable previous births and also in this birth prior to the attaining the knowledge of Brahman are annihilated. When his *prārabdha-karma* is exhausted by the experience of its results, the *jīvanmukta* is dissociated from his physical accompaniments and he remains as Brahman. This is *vidēhamukti* or final liberation.

*Karma* prescribed in the scriptures when performed with attachment towards its results gives forth *dharma* and leads one to heaven. And the performance of *karma* which is prohibited in the scripture leads one to hell and makes one to be born as animals, insects etc. Performance of both prescribed and prohibited deeds makes one to be born as human being. If one performs the prescribed deeds without any attachment towards their results, then one's mind is purified and one gets the desire to know Brahman. Thereupon, pursuing what is known as the path of *jñāna*, he attains the intuitive knowledge of Brahman. This annihilates *avidyā* and



the individual soul remains as Brahman which is liberation. As Madhusūdana Sarasvatī observes in his *Gūḍhārthadīpikā* performance of *karma* without any attachment towards its results is thus the basis for liberation which is cessation of the cycle of existence and which is the supreme human end.

*niṣkāmakarmānuṣṭhānam mūlam mokṣasya kīrtitam.*

Dr. K. C. Varadachari: Mysticism means many things for different types of seekers after the Ultimate Reality. I have myself referred to five kinds of mysticism in a study published in 1952 — *Journal of the Sri Venkatesvara Oriental Institute*. Broadly it means the philosophy of experience of union with the Ultimate Being in whatever way this Being may be conceived as an Impersonal Absolute or Personal Deity, as capable of human relationships or transcendent to them. It may also embrace the experience of the Union or identity of Nature with the Ultimate Being.

The mystical insight is transcendental to the senses, to mind and reason, and is a direct way of experience of Reality. Therefore philosophies based on senses and reasoning can hardly have any awareness of this kind of experience. Sense-dependent poetic consciousness also cannot enter into this experience. This is the distinctive mark of all mysticisms — nature or human or divine. There are three experiences — the experience of One Nature as filled by One supreme transcendent Being which grants it its supreme quality of reality itself.

We can illustrate this experience from the Veda  
*Sarvam idam Brahma: Sarvam khalvidam Brahma*  
*Īśāvāsyam idam sarvam yatkinca jagatyām jagat:*

All Nature is the habitat of God — is infilled by Brahman.

To experience all Nature as the Ākāśa or sky or fire or water or the elements or the Vacant Space or the Void are but several mystical experiences of the Nature in a transcendent way. The visible reality is beheld as something based on some supreme transcendental principle. All this is the body of Brahman, is also the experience of the mystical naturalism or Nature Mysticism.

The experience of the human self or soul as indeed the residence of Brahman or as melting into Brahman without leaving a trace of the individual form and name is humanistic mystic experience. The melting of oneself in Brahman or God or losing of

oneself in the experience of the One Humanity everywhere is also mystical. Thus the Upaniṣadic statement—I am Brahma, *Aham Brahmāsmi* or *Sō'hamsmi* is verily humanistic. So also the statement that all this is loved and delighted in because of the Self resident in them all is mystical. *Yastu sarvāṇi ātmany eva paśyati, sarvabhūtēṣu ātmānam* — are the twin mystical experiences.\* In my conception the Vedic mysticism had expounded three broad types — the *ādhibhautika* (natural), the *adhyātmika* (psychological) and the *ādhidāivika* (the divine and the transcendental). Their approaches to any Reality was based on the mystical insight or illumination and though amenable to rational interpretation the truths of the Veda are not capable of being established by means of *tarka* or dialectics. At one stage it was not considered possible to have even a negative use for reason as has been taught by the Buddhist or idealists.

Unique as the experience of mystical realisation is, it is verifiable only when one undergoes the discipline of spirituality—which is something more than ordinary moral preparation, or *dharma*.

The mystical experience of the Veda is accepted by all the orthodox or *āstika* systems which claim for it absolute self-evidence (*svataḥ prāmāṇya*). It is not so much God that is the differentiating feature of *āstikatā* but the acceptance of this kind of experience. Here again there are differences—some accept Veda over and above the other common *pramāṇās* or ways of experience (*anubhava*), others seek to set aside the validity and veracity of the other *pramāṇās* when these differ from or contradict the Veda or mystical experience. The heterodox systems called *nāstika* can be said to deny the existence as also the validity of the mystical experiences. These are the *cārvāka* (hedonist materialist) and the pure rationalist (*tārkika*). Obviously the Buddha in his higher *dhyāna* experiences was seized with transcendental experiences similar to the mystical Veda, even as the Jaina *āgama* experiences experienced in supranormal, supersensory and suprarational states. Mystical experiences are from above or are gained when one goes above. It is clearly not within the particular individual but something which he does experience when he goes out of himself or that which is above comes into him.

\* Cf. Hindu Mysticism: S. N. Das Gupta. Mysticism: P. N. Srinivasa-chariar. Yoga Psychology in the Minor Upanisads: (JSVOI and JGJORI): K. C. Varadachari.

Though true transcendental experience is inexpressible in words, *anīrvacanīya*, yet the Veda has been said to be 'heard' *śruti*—not heard from master by the disciple but heard super sensorily in a state of super-consciousness. In fact, it is said to have been 'seen' and heard or heard and seen, and this intimate fused experience is one of the characteristics of the Vedic mystical experience. Some have claimed that they have heard or they have seen.

Mystical experiences have a liberating quality, liberating man from ignorance, from misery, from the round of births and deaths that is caused by desire. It liberates man from desire, *kāma*, or *tanhā* or *trishṇā*. It produces an inward aspiration for the Liberation on the one hand and attainment of the state of Peace *śānti* or *śūnya* or *jina*. It may be considered to be a state of supreme *saṃatva*, indifference, even a kind of stone-like passivity (*pāśāṇatulya*). The liberating quality of the mystical awareness is of a profounder spiritual significance than its other characteristics of immediacy or/ and unverbisability.

Whether it is the mystical experience of Nature or self or the Brahman or Absolute as the All and the whole it is clear that integral mysticism such as the Vedānta has tried to reveal the individual facets of a triple experience, severally as well as integrally. It is in this sense that though granting equal status to each kind of experience, *ādhibhautika*, *adhyātmika* or *ādhidāivika* it has shown that these have a further ultimate status in the Integral Brahman—the order of this Vedic intuition is undoubtedly the highest. It has been recognised that one has to take into consideration the actual experience of the triple realities, Nature, soul and Ruler (Creator etc.). One has also to recognize the fourth status—the *Parā* or transcendent which reconciles the apparent distinction or differences of these three. Common experience emphasizes the reality of these three, and does not need to recognize that these three are supported by the Fourth. Mystical experience recognizes the primacy of the fourth and seeks in several different ways to bring the other three under its dynamic being. Though the Absolute is the state of equilibrium or non-creation, it is not a mere non-entity but the source of all though in no recognizable causal sense. It is this mystery that has baffled all philosophies.

Reality is more than truth, for truth is something out of it, its representation in Idea. Reality goes beyond the categories of

knowledge, knower and the known, which are the three legs of epistemology. It is again beyond all *ānanda* (delight) that is understood in terms of the enjoyer, enjoyed, and the enjoyment—*bhōgyam*, *bhōktā* and *bhōga*.

Mystical experiences are said to be divine-originated—a gift of the Absolute to the individual who seeks it. It is not something that can be got through all fasts, rites and charities, austerities; nor by constant reading of the Vedic mantras or their recitation in an uninterrupted way. Revelation of the Transcendent is essentially a disclosure of the Infinite Absolute—a sort of lightning flash that makes one blind to all else thereafter as the *Kena Upaniṣad* states.

The Buddhist enlightenment (*bōdhi*) as well as the capacity to perceive the mantras (*mantra-drṣṭatā*) are possible only in divine contemplation (*dhī-yāna*). The emphasis in the Veda is on *dhī*—the spiritual gnosis that leads one to the Ultimate, that impels one towards the transcendent spiritual reality beyond the solar sphere (*savitṛ-maṇḍala*). Buddhism tried to equate it with *buddhi* the Samkhyan category that is *prākṛtic* in nature, and therefore yet of the world-experience or Nature experience which helps to bring it to the condition of equilibrium of the triple factors, *sattva*, *rajas*, and *tamas*. This original condition of equilibrium of Nature clearly reveals the spirit to be different from it and freedom is achieved from nature, the objective world, that charms as it binds and binds as it charms. *Dhyāna* is the essential feature of the mode of consciousness as spirit, as not merely non-objective but non-subjective as well. It is the transcendental nature of Being, Vedic *puruṣa* or the *puruṣōttama* of the *Bhagavad Gīta*.

The spiritual consciousness or the mystical being is in every respect in union with the Ultimate as part and parcel thereof and in a sense indistinguishable from that Ultimate. This experience of eternity or immortality (*amṛtatva*) is also the condition of the *dhīra* (the personality who has attained the ultimate of Dhyāna, the courageous one who knows no fear) for everything then seems to be afraid of him—out of fear of Him does the fire burn, the wind blow, and the rains come down. Of him death itself is afraid. Such a condition of the *dhīra* is reflected palely in the descriptions of the Japanese Jhanins or Zen experts. Such a one is the real *yōgi*, the *yukta*, the united one.

Each *darśana* reveals a facet of this process, but the culmination is available only in the mystical passages of the Veda and its profound commentary, the Vedānta and the Yoga *sūtras*.

The mystical experiences are usually converted into symbolisms. The conversion is firstly inadequate and most often inversions. *Tāntrika* mysticisms are symbolic even as the Vedic ritualisms like the *Yajnas*. The reduction of these symbols into concrete entities usually happens when the symbolic likeness or linkage is patent and one begins to substitute the symbol for the real experience. Symbol is a second or third order reality which in due course leads to distortion of meaning. Mysticism or *dhī* restores meaning or illumination to the symbol, rituals or *tantrika* movement tends to blur the meaning through imagery and ornamentations and action which are substitutions at best. Mysticism struggles to keep itself pure, religion tends even like tantricism to grossen the light if not hide it and make it occult.

The discovery of the Vedic mystical consciousness appears to be a necessity, if universal religion and symbolism have to be re-illuminated to the consciousness of the people.

*K. R. Venkataraman*: I shall deal with some aspects of Sankara's mysticism. A mystic is a seer, a man who has attained an immediate perception of the ideal. His experiences cannot be comprehended by the mind or uttered in words but are nevertheless based upon unerring supersensory perception. The mind requires metaphysical reflection based on concepts and categories; the mystics intuitional experience can scarcely be intellectualised. Not correlated to the senses, it is transcendental. The proof of its reality lies in the fact that under appropriate conditions, anybody can realise it. The factor that stands in the way of direct experience is *avidyā*, a universal ignorance, which can be removed by the acquisition of the knowledge of truth through breaking the limitations of the mind and the senses, by a process of attenuating the ego-sense, until it is eradicated.

The eradication of the ego-sense sets the seeker on the path of his spiritual adventure, in leading to transcendental experience which differs with different mystics, according to individual temperaments, often in relation to time and space, but largely due to the particular plane of consciousness in which the mystic finds himself. Often in the case of the same mystic, different experiences are reflected according to the shifts in the planes of his conscious-

ness. We have examples of this in the lives of some of our Tamil saints, particularly Nammālvār, Māṇikkavāṣagar and Aruṇagiri-nāthar, as may be gleaned from their ecstatic utterances. These differences in shifts in *anubhava* (experience) are all real and valid like the facets of a gem.

A study of Śaṅkara's mysticism is a study of an integrated scheme of all planes of *anubhava*. The mistake is very often made that Śaṅkara's message is to be sought only in his *bhāṣyas*. For a proper understanding of the Master, all his works including the *prakaraṇas* and the *stōtras* must be studied. There is a supercilious tendency to deny Śaṅkara's authorship to several of the smaller *prakaraṇas* and the devotional hymns. *Prakaraṇas*, both larger and smaller, have been commented upon by distinguished scholars and saints from Surēśvara to contemporary annotators, and they leave us in no doubt about Śaṅkara's authorship. It is a specious argument that men of towering intellect are not prone to emotional outbursts. We have before us the examples of Madhusūdana Sarasvati, Appayya Dikṣita, Sadāśivendra Brahmam and several ācāryas of the Śrīṅgerī Pīṭha including Śrī Saccidānandaśiva Abhinava Narasimha Bhāratī svāmi and his famous disciple Candraśekhara Bhāratī svāmi.

The mystic experiences of Śaṅkara as a *bhakta* are a rewarding study. In his *Śivānandalaharī* he takes us through the whole gamut of *bhakti*, *dāsya*, *sakhya*, *vātsalya* etc. to the final absorption in the Ideal. *Bhakti* is a twoway traffic—the soul's endeavour to reach the Over Soul and the descent of the latter to encompass the former in its grace. The devotee supplicates that he be endowed with *bhakti*—(*bhava bhaktireva sthīrām dehi mahyam*). Not satisfied, he prays for a similar blessing to be conferred on all near and dear to him. (*madīyaḥ yajanto, namantaḥ stuvantaḥ, bhavan-tam smarantśca te santu sarve*), and the gift be sustained for ever (*mama paripālaya bhakti dhenum ekām*). Here is an oft-quoted śloka in *Śivānandalaharī*

aṅkolam nija bīja santatirayaskāntopalam sūcikā,  
sādhvī naija vibhum, latā kṣitiruham, sindhussaridvallabham |  
prāpnotiḥa yathā tathā Paśupateḥ pādāravindadvayam  
ceto vrittrupetya tiṣṭati sadā sā bhaktirityucyate ||

'That kind of attraction of the mind towards Paśupati's feet is said to be *bhakti* viz., the attraction of the *aṅkola* seeds towards the parent tree, of a piece of iron towards a magnet, of a virtuous

woman towards her lord, of a creeper towards a tree and of a river towards the sea'. A close examination of the similes will impress us with a difference in the behaviour of these things. It is the *aṅkola* tree and the magnet that attract, one the seeds and the other the piece of iron; this is illustrative of the Lord in His grace drawing the *jīva* towards Himself. On the other hand the chaste woman, the creeper and the river put forth their individual effort to reach the beloved; similarly the *bhakta* puts forth all his endeavours to reach the Lord. Of special importance are the verses, mostly in the *bhujāṅga* stotras, that relate to the *bhakta*'s absolute surrender to the Lord—*śaraṇam karavāmi tāvakaucaranau; śaraṇye lokānām tavahi caraṇā veva nīpuṇau; śaraṇyo lokaśaḥ mama bhavatu kṛṣṇoskṣi viṣayaḥ*, are some passages that stand out. The *bhakta*'s ego is annihilated to the extent he merges his will with the Divine Will and allows himself to be played upon as the Lord's instrument. The object of surrender (*śaraṇāgati*) is not to ask for any reward except continued and unalloyed *bhakti*. What is there that *bhakti* cannot achieve? (*bhaktiḥ kim na karotyaho*) exclaims Śaṅkara. Naught of worldly enjoyment does he crave for, but prays to merge himself with all his six senses (mind and the usual five) in the Divine feet ever auspicious as a cluster of *mandārā* flowers even as the 'sixfold bee clings to it'.

*tavāsmiṇ mandārasta akasubhage yātu caraṇe  
nīmajjan majjivah karaṇaḥ śat caraṇatām ||*

The Lord's feet rescue the devotee from the ocean of *samsāra* (*janma jaladhau nīmagnānām daṁṣṭrā muraripu varāhasya*), by removing the darkness of the soul (*avidyānam—antastimira mīhiradvīpanagarī*). All fears incidental to *samsāra* vanish. Asks Śaṅkara 'how can fear enter my soul when the Lord dwells in my mind? (*cetaḥkukhare pañcamukhossti mekutobhīḥ*)? On the positive side meditation on the Lord's feet is like the lashing of a wave of supreme bliss. (*tvadvādābja smaraṇam paramānanda laharī*).

*Bhakti* is nurtured by dwelling on one or other of the Divine forms, but Śaṅkara has an integrated experience of several forms. Aptly is he designated *saṅmatastāpanā cārya*. These forms are to him the foci of the Divine attributes to be meditated upon. Imperceptibly there is a transition to a more exalted mood where forms merge in the formless, and this is a remarkable feature of his devotional hymns. Mark the following in the prayer to Śiva, *anādyanantam ādyamparam tatvam artham; cidākāramekam*



*turīyam tvameyam*;—*satyajñānāmanantam brahmetyetat lakṣita vibho*:—in the prayer to Gaṇeśa—*Cidānanda sāndrāya śāntāya tubhyam*:—in that to the *Dēvī nityānandamayī, nirañjana mayī, tatvam mayī cinmayī*:—in that to Rāma, *Viśuddhamparam saccidānanda rūpam, śivam nityamekam ākāśūnyam*:—and in that to Govinda, *satyam jñāmananantam nityam—anākāśam paramākāśam*. The juxtaposition of anthropomorphic description with that of the Absolute formless aspect as proclaimed in the Upanishads marks the culmination of the mystic experience of ecstatic bhakti. Śaṅkara's *prabhoda-sudhā-karam* has a section entitled *saguṇa nirguṇayor-aikyā prakaraṇam*, which gives a fascinating description of Kṛṣṇa both in the *saguṇa* and *nirguṇa* aspects.

'Bhakti', says Śaṅkara in the *Viveka Cūḍāmaṇī*, 'is the most potent factor for attaining liberation.' (*mokṣakāraṇa sāmāgryām bhaktireva garīyasi*). The transcendent form of bhakti is meditation on one's real nature as no other than the Ātman (*svasvarūpānu sandhānam—svātma tattvānu sandhānam*). The chosen Deity is to be realised as identical with Ātman. (*devyātmanor-aikyam etāvadānusāsanam; nitye tvamahamiti sadā bhāvayati yaḥ etc.*

In this process the mystic visualises an immense mass of luminosity, brilliant with the lustre of a myriad suns, cool as the moon, emitting no heat,—a mass of consciousness—bliss (*Cidānanda*). Śaṅkara addresses the *Dēvī* as *Cidānandākārām Śiva yuvatibhāvena bibhruse*.—(Thou art *cidānanda* in the form of Śiva's spouse), and says that mystics visualise Her as a streak of lightning and as the waves of supreme bliss (*taṭillekhātānvīm—mahāntaḥ pāśyantaḥ dadati paramānandalaharīm*). This light the yogi visualises in the 'ākāśa within the cavity of his heart', as prescribed in the *Chhāndogya* and other Upanishads.

Another method of realising this *Cidananda jyoti* is by the practice of Kuṇḍalinī yoga, which is known as *antaryoga*, and of which Śaṅkara gives clear glimpses in the *Saundaryalaharī*, *Bhāvānīśhujāṅgam*, *Gaurīdaśakam*, *Tripurasundarī vedapāda stotram*, etc. Allied to this is the yoga of breath control which is also described in some of these *stotras* and in *Yogatārāvalī*. After meditation on the lower *cakras* or centres of energy, the adept reaches the *ājñā* or the region between the eye-brows, when his vision is no longer externalised but is turned inward, and the Inner Self (*pratyagātman*) is realised in all its glory. In the



effulgence of this vision the darkness of *avidyā* disappears, and the world ceases to be the phenomenal world of appearances.

*prakāśamāṇe paramātmabhānau naśyatyavidyā timire samaste  
aho budhā nirmaladr̥ṣṭa yo pi kiñcinna paśyanti*

*jagatsamagram ||*

And the final experience in this exalted state is the perception of a vast sea of illimitable light-light within, light without, the supreme light of the Atman, and the adept is merged in the Ever Auspicious

*(antarjyotiḥ bahirjyotiḥ pratyakjyotiḥ parāt paraḥ  
jyotirjyotiḥ svayam jyotirātmajyotiḥ śivo smayaham ||*

Yet others seek the goal through *vicāra*; they practise to distinguish between what is permanent and what is ephemeral. This is *jijñāsa*, and when done purposefully is *mimāṃsa* calling for metaphysical reflection. Only a few attain the goal directly through the grace of the guru, but the majority pass through the strict discipline of ratiocination, till 'like a hail storm dropping into the sea' the mind falls into the ocean of Brahman, and united with just an iota of it becomes Brahman:—

*(amborāśviśīrṇa vār̥ṣika śilābhāvam bhajan me mano  
yasyāmśāmsalave vilīnam-adhunānandātmanā nirvṛtam)*

Here the mystic attains the stage of *sarvātmatvam*—the One Reality pervading all. The reality of 'becoming' is seen as only relative, and being alone is the absolute Reality. The body and the universe of categories are phenomenal, the only Reality is the unchanging Ātman. How to express it? Positive concepts are of no avail to express the Infinite, which is beyond mind and speech. Only through a process of negation of all the categories could it be understood—and when all are negated, what remains is the Residue, and the adept knows he is that (*tadekovaśiṣṭaḥ śivaḥ kevaloham*)—he is the unchanging eternal witness (*śākṣī nityaḥ pratyagātmā śivoham*). This bold assertion of Śaṅkara is verifiable through actual experience. The final ecstatic state of the *jñāni* in Brahman is not much different from the *samādhi* of the *bhakta* is *mahābhāva* when the lover (*jīva*) becomes one with the Beloved (*Paramatman*), and if there is a difference it is only of degree.

What is the mystic's approach to the world? Śaṅkara answers this question in a famous verse in the *Vivekacūḍāmaṇi*.

śāntā mahānto nivasanti santo  
 vasantavallokaḥitam carantaḥ |  
 tirṇāḥ svayam bhīmaḥbhavārṇavam janā-  
 naḥetunānyānapi tārayantaḥ ||

There live men of exalted spirituality, their minds always in peace, who like the spring season go about scattering beneficence to all. Themselves having crossed the turbulent sea of life, without the desire for any return, help others to attain the same release. Spiritual dynamos that they are, all who come into contact with them get charged with spirituality to the extent of their capacity. When not absolutely absorbed in the Infinite, they go about their mission of helping mankind. They are ever bent upon the happiness of mankind (*bhūtahiterataḥ*).

In the matter of spiritual regeneration, Śaṅkara's greatest work was to bring the warring creeds then prevalent into a sort of 'federation of faith' under the aegis of the sanātanīc (universal) ideals of the Upanishads. All the prevailing rituals he purified by removing their objectionable features. He destroyed none but purified all. Forms of worship might vary, the Gods and Goddesses may be many, but they are all manifestations of the one ultimate Reality to which their worship will lead. Even the crude forms of worship brought into the country by foreign invaders and those prevailing among the hill tribes as in the Himalayas came under his reforming zeal. Contemporary society had solved the integration of alien hordes with the inhabitants of the land, but the integration of faiths was achieved by Śaṅkara. And from this necessarily flowed the integration of culture. It was not a dead uniformity that Śaṅkara achieved but harmony that found its supreme expression in the art, architecture, and letters of the immediate Post-Śaṅkara era.

'Equal mindedness' is the sign of the Jīvanmukta. (*sarvatra samadarśītvam jīvanmuktasya lakṣaṇam*). All are alike in his eyes, Śaṅkara adjures all to behaving likewise (*bhava samacittāḥ sarvatraṭvam*).

Another important, exhortation is gradually to eradicate the 'ego-idea'. This 'ego-idea' of a person is projected over an ever expanding sphere so as to cover one's family, one's caste, clan or class one's country and so on. The gradual eradication of "I-ness" and 'mineness' coupled with equal consideration for all is a message that Śaṅkara has given for all times. If we add to this the concept

of *sarvātmavam* and cultivate the belief that divinity dwells in all, our work will be transformed into service and worship. Never in history has the world been in greater need of this message as it is now. Much as we would like to enlarge on this point space and the limitation of the scope of this thesis do not permit us to dwell further on the social and ethical implications of this teaching.

Śaṅkara boldly declared that every one is entitled to liberation. 'The Caṇḍāla and the learned twice born, who are conscious of their identity with the over-soul are both fit to be revered and treated even as gurus.'

Śaṅkara gave a high place to women. A poor housewife, whose only wealth consisted in an unfulfilled desire for charity, compassion and readiness to sacrifice, became through Śaṅkara's blessings, a veritable *grahalakṣmī*, and to this day, the *tarawād* where live her descendants is one of the wealthiest in Kerala. Bhārati, a lady of surpassing intellect, was chosen to be the umpire in perhaps the toughest polemical disputation that Śaṅkara was ever engaged in, with mighty consequences to the progress of his mission. And then his mother, the saintly Āryāmba: The story of Śaṅkara's early life under his mother's loving care is a saga of filial duties discharged with affection and meticulous care. Not a wish of hers went unfulfilled. The ascetic vows and the distance that separated him from his mother were no obstacles to Śaṅkara's paying divine homage to his mother at Prayāg. When he took the sacred dip at the Trivenī Saṅgam, he thought of his mother and of no other divinity. He overcame the opposition of the hidebound Nambudiri philistines, performed the obsequies of his deceased mother and sped her to the 'realms of light'. To him Āryāmbā was no other than the Mother of the Universe in human form.

The four maṭhs that he established in the different corners of India stand as sentinels of spirituality. He gave new life and vigour to the Sanyāsi order by constituting the *daśanāmi* groups.

The rather meagre incidents of Śaṅkara's life encrusted with legends, his ecstatic hymns, his limpid prose, his razorlike logic, his reasoned polemics with the concatenation of arguments, his respect for the adversary whom he argued out of his stand, his organisational work, his zeal for reform and his capacity to harmonize conflicting ideologies, all these constitute a Personality, awesome

but cherished and adored. There is another side, almost impersonal,—as abstract as the indefinable Absolute that is Brahman, and Śaṅkara abides in the spiritual consciousness of the race along with the seers of the Upanishads. Śaṅkara is at once human and divine. We can hear him hearken through the ages to leave behind darkness and ignorance and journey to the realms of light—*svasti vah parāya tamasah parastāt*.\*

*Agnihotram Ramanuja Tatachari:* Now I should like to express my ideas about Vedic rituals. At the outset, I want to explain the place of Rituals in Religion. All religions of the world are unanimous in stressing the importance of their respective rituals.

Ritual represents the practical aspect of the religion concerned. Ritual is the concrete shape of faith in regard to various conceptions of religion. All theoretical aspects of religions are out and out psychological. They need to be translated in concrete action for purposes of successful demonstration and self-inspiration. Rituals come handy for achieving these twin aims.

Rituals may vary from people to people and from time to time. Yet, they have their own significance and value. They are, in fact, inescapable. For a thinker, prayer, prostration, chanting of hymns, reflection or meditation etc., are also rituals.

Even in our secular life, rituals are necessary to demonstrate our ideas. For instance, we request a gentleman to occupy the chair to conduct the meeting. By means of this we exhibit our high regard to the concerned gentleman. But this is purely abstract. To make this external, impressive and concrete, we garland him and seat him in an elevated chair. Thus, this act is nothing but a ritual. May be, this is secular in this regard.

I can cite another example. We all have immense affection for the children. But this mere fact cannot and will not satisfy the children. To satisfy them and to make them understand our love, some concrete act is imperative. We pat them. We fondle them. We give them sweets. We give them gifts in kind as well as cash. All these are outward expressions and demonstrations of our inner feelings and thoughts. These external aspects attract and impress the children. Thus again these outward acts which prove our love

\* Note : All the quotations except one are from Śaṅkara's works.

are in essence rituals. By means of such external actions, we give free vent to our ideas and get refreshed.

We all should realise that all religious truths are purely spiritual. To associate them and to correlate them with the physical world including human body, an effective medium or instrument is required. And this medium is the ritual. Thus, we see that ritualism is the external symbol of religion.

Rituals originated from the very dawn of religion and they are sustained intact even to this day. The first man who felt about the power exterior to him wanted to have contact with the unseen power. To achieve this aim, he adopted rituals. In course of time, human civilization advanced. Correspondingly, rituals also increased in elaborate fashion consistent with the prevailing external facilities. So, the necessity of rituals in day-to-day life (both religious and secular) is undeniable and indispensable. Even advanced philosophical thinking admitted the importance of rituals and yielded to them.

Indian philosophers who gave supreme importance to knowledge and knowledge only also turn to rituals for support.

For example, Advaita acharyas who insist upon knowledge declare categorically that knowledge can be attained only after cleansing the mind of its impurities by means of practice of rituals. Sri Rāmānujachārya goes a step further and states that the performance of rituals viz., *Sandhyāvandan*, *Agnihōtram*, etc., are absolutely essential for the cultivation of Bhakti. Again, such *āchāryas* as depend upon *Saraṇāgathi* or surrender prescribe the performance of rituals both to demonstrate our love towards God and to do our onerous duties to God.

Thus, even today, Vedic Rituals are playing a predominant role in our religious lives. With these preliminary remarks, let me explain the Vedic Rituals. The general characteristic of Vedic Ritual is to satisfy the natural urge of the material world for the prosperity of the individual, the welfare of the family, of the society, of the nation, etc., in all aspects. We find simple rituals side by side with elaborate rituals. The essence of ritual is offering something to God or Gods by offering the object in the fire. The fire is kept in three altars. All Vedic rituals are performed only with these three fires. First of all, there is prayer. Without prayer no offering is made. The preparation of oblation and fire,

the post and pre-offerings of rituals are quite necessary. As these rituals are secular in physical sense, they are governed by certain specific codes and formulae. But each and every minute detail of the ritual has certainly a philosophical background. According to historians, the rituals of Ṛg Veda are quite simple. They prepare the Soma juice and construct an altar, and pray to God to go over to them from remote place to take the soma juice. Later on, they began to offer the soma juice in the fire. Sometimes, they prepare the cakes (Purodāsa) and pray to God. In later times, this simple ritual developed to a great extent and other rituals also were introduced. Whatever may be the origin or development of rituals, Vedic literature prescribes numerous rituals with complicated details. But, to a certain extent, the functions in rituals are divided. The performer of the sacrifice is called *Yajamāna*. His wife is called *Pathnī*. No Vedic ritual is performed without *pathnī*. Though *Yajamāna* and *Pathnī* are the conductors of the Yāga, the whole process is administered by their hired assistants called *Ṛthviks*. These *Ṛthviks* are not entitled to the rewards of Yāgas. There are four *Ṛthviks*. The first is *Adhvaryu*. He builds up the sacrifice with all the relevant details. The *hōta* is the second *Ṛthvic*. His function is reciting prayers. The third *Ṛthvik*, *Brahmā*, is the supervisor of the rituals. The fourth *Ṛthvik* is called *Uthgātha*. He sings *Samas*. But the function of *Udhgātha* starts only from the Soma Yāga onwards. Likewise, the *hōtha* also has his role to play only after the preparation of offerings, and recites prayer at the time of sacrifice. Ṛgveda supplies prayers to the *hōtha*; Yajurveda helps *Adhvaryu* in the performance of detailed sacrifice. Sāma Veda supplies *Sāmas* to the *Udhgātha*. Atharva Veda supplies details to *Brahmā-Adhvaryu* has to do everything only with the knowledge and permission of *Brahmā*. Of all Vedic Rituals, *Agnihōtram* comes first and foremost. It is done twice a day, in the morning and evening. This is prescribed only in Yajur Veda. Next comes *Dharśapoornamāsa* offering given on Newmoon and Fullmoon days. In this ritual, the *hōtha* plays his role and recites verses. Then comes *Chāturmāsya*—conducting a ritual throughout the year in the interval of three months everytime. It is something like *Dharśapoornamāsa* with a few variations.

*Pasubandha* is an annual sacrifice. In this, the parts of goats are offered as oblations to Gods. It is more elaborate than the previous rituals. Then comes *Sōmā Yāga*. This is performed in

a period of five days. Here, more than sixteen *Rthviks* are needed. It comprises many *Ishtis* and goat-offering and offering of soma juice is the main part of the *yāga*, the *yaga* is called *soma-yaga*. It contains enormous and elaborate rituals—minor as well as major. The first day is called *Dikshinayas*. On that day the *Yajamāna* and *Pathnī* take to the initiation and consecration of details. On the second day they buy the soma plant and start 'Pravargya and Upasad. They are subrituals but have major importance. This second day is called *Prayanīya*. On the third day he prepares *Vedhis* and altars according to the prescribed specifications. The *Pravargya* and *Upasad* are performed both in the morning and in the evening. This day is called the *Madhyama* day. The fourth day is called the *Agnishomīyas*. On this day all the altars connected with the main offering are constructed, the place of extracting Soma juice, altars of *hothrikas*, etc. The fire is brought from their places to the *Vedhis* already constructed. The parts of the goat are offered in the fire as oblation. This is the major item of this day. The fifth day is the main day. The rituals begin early in the morning i.e., at 3 a.m. before the chirping of birds and the voices of people could be heard. The *Udgātha*'s function is very prominent today. On the other days, he has his part to play only at the time of offerings. The offering of Soma juice is repeated many times on this day. At each such offering, the *hōtha* recites the *Sāstra* (compendium of verses) and the *Udhgatha* sings *Sāma* verses. These offerings are divided in three sessions;—Morning midday and evening. On this day also the parts of the goat are offered but in the early morning. At the end of the third session, there is *Avabratha*—the ritualistic bath-taking. The Soma *yāga* is performed from one to twelve days but it is only the programme of the fifth day that is repeated successively for twelve days. This is called *Dwādasah*. If this is repeated even beyond twelve days, it is called *Sathra*. In *Sathra yaga*, there is no difference between the *Yajmāna* and *Rthviks*. All *Rthviks* are *Yajamānas*. The rewards or fruits of the *Yāga* are to be shared by all. If this *Yāga* is continued for one year, it is called *Gavamena*. The *Yāga* can even be extended to thousand years also. But *Satra Yāgas* are prohibited in *Kaliyuga*.

Elaborate and extensive details have been prescribed for installing the Vedic fire in altars. This process is called *Chayana*. The aims of these rituals are explained in the *Brāhmaṇas*. The main aim is the getting of benevolent showers and prosperity

through them. There are sacrifices for achieving political aims. *Aśwamedha* is the important sacrifice in this regard. The aim of *Aśwamedha* is the bringing of the whole world under one political authority without any bloodshed whatsoever. Political, social and economic prosperity is also the prominent aim of the *Yāgas*. Vedas mention more than a hundred variety of such *yāgas*. They prescribe each and every *yāga* in copious details. *Rājasūya* is a very significant major *yāga* which is performed by kings only to spiritualise the political power.

Like *Śrouta Yāgas*, there are rituals of *Grhyasūtras*. They are performed with one fire only. These rituals are quite popular even today. Birth christening, first occasion of taking food, first shaving, education and wedding etc., are the occasions when these rituals are performed. The obsequies are also among the essential rituals. They are very important. In spite of vicious propaganda against rituals both in private talk and in public platforms, the Vedic rituals are followed even to this day by the Hindus. To them, theirs is a living religion. The rituals are the basic part of the Hindu religion. A comparative study of rituals of other religions will reveal that Vedic rituals are far superior and advanced. To understand the Vedic rituals a complete knowledge of Mathematics (Geometry, Algebra and Trigonometry) is absolutely necessary; for every detail of the ritual is based on some definite principle; it is a perennial treasure-house of Indian culture.

Besides, the *Yāgas* not only show the advanced stage of Science and Arts but music also. Music also plays a major part in the *yāgas*. Vocal as well as instrumental music are played in the course of the *Yāgas* for they form part of the *Yāgas*. In the *Yāga* called *Mahāvratā* there is a musical festival. Dance recitals also form a part of the *yāgas*.

To sum up: I have a duty to advocate the supremacy of the Vedic Rituals for the services rendered by them. There is no material or concrete evidence about the prehistoric period. But the Vedic Literature and Vedic Rituals give us an insight into the civilization of the prehistoric period. We ought to be indebted to the Vedas in no small measure.

In later times, a new ritual was introduced in the place of offering oblations in the fire. Water took the place of fire in this aspect. Vedic mantras are recited and water is poured upon the



persons. *Udhakaśān̥thi* is an instance in this respect. Founders of *Bhaktimārga* adopted fresh rituals where the idols became important. Offering *Shōdaśopachāras* became their primary ritual.

K. V. Soundara Rajan: Professor Sastri, Dr. Nagaraja Rao and friends,

We had a fairly comprehensive account of the philosophic basis of the Indian ritual, mysticism and ethics from the scholarly speakers. But I think it would still be possible to look at it from other angles as well. I want to share some of my thoughts in this attempt. Ritual, no matter of which country or religion, is primarily and essentially corporal, and is an external, and one might say, gesture-language of one's spiritual transactions. The Indian manuals differentiate thus between *mantra* and *tantra* — the former to do with the *manas* or mind, and the latter with *Tanu* or body. But there are rituals in contexts other than religion too. We have the national ritual, of unfurling and saluting the country's flag. It disciplines the body and the mind. But it is still a gross sentiment and shows a degree of attachment. When we proceed beyond it and universalise our vision and think of international horizons, we get into the true ethics of all human relationship. In religions also, rituals may vary, but the ethical core, the ethos, is substantially identical. When you raise your mind to a still higher state of being and develop completed detachment — indeed of getting out of the mental confines and merging yourself into a nameless ultimate humanism (in the case of politics) or God-realisation (in the case of spiritualism), you can live in a state of suspended animation without any cravings — even for a well spelt-out relationship with God — and you then become a mystic. It is not a state of bliss, inherent or stimulated, but an extreme dispossession of all ties — both earthly and divine, and when you achieve this, your actions, thought and speech get beyond any framework or discipline, and achieve a sublimity. Such a person would still be performing some rituals—but unremittingly; would have yet an ethical gospel, but without premeditation; and would have a 'mystique' which is equally unengineered. Thus, to my mind, the three factors: ritual, ethics and mysticism, are the three degrees or grades of spiritualism — whether of politics (or human relationship) or philosophy, and they often tend to overlap, as man gets refined. But any one who has attachments, however trivial, can only be a pseudo-mystic. The *bhakti yoga* of *Gita*

when it gets reinforced by the Sanyasa yoga—produces a mystic who is beyond a yogi—who is truly emancipated. Which only shows that rituals and ethics are vital for any organised development and disciplining of the body and mind, in the worldly and spiritual paths, but mysticism is transcendental, and all embracing, and unqualified, in its commitments. It is in fact 'merger' with God.

*Thapasvi Sivaramakrishnan:* Let me confine myself to one aspect of this seminar—a field in which I have twenty years of practical experience, the field of Mysticism for I believe that in one way or other, rituals and Ethics are the outcome of the reflections of the views and practices of the Mystics who have contributed very much to the stability of religions. Mysticism is one of the paths taken by those who desire to lead a life of the spirit. Mysticism is also a process leading to a spiritual evolution. Yoga is the method through which one learns the exercises which give one the insight into the life of the spirit. Yogic practices are spiritual exercises to be initiated and guided by a master or Guru. I have been initiated into these exercises and I have been practising them. I may submit to this august assembly of learned professors of Philosophy, history and Psychology in all humility, not with any intention to parade my knowledge but to get their recognition that I have attained a certain mastery and I can both by my touch and by the rays directed from my eyes introduce a high rate of vibration of mind in the aspirant that he will feel the rays of thought converging at the centre of his forehead. This initiation of concentration or *Dhāraṇa* in the words of Patanjali's *Yōga Sūtra* will enable the aspirant to suppress all unwanted thoughts within half-an-hour of practice and raise the capacity of his mind to respond to higher vibrations.

The initiation into Meditation after a few weeks of practice of concentration, if desired by the aspirant, will make him perceive, catch and assimilate the infinite conscious movements going on around us in the Universe. This practice of concentration or pure thinking sharpens and strengthens the mind. The second stage called the exercise of Meditation is a super-intellectual and physical perception at the top of the head. This practice is a process of polishing of the mind. This practice is *Dhyāna* in the words of Patanjali's Yoga aphorisms. The rays of vibrations in the practice of concentration converge into the centre of the forehead both from within and from without with or without

the other vibrations of sound, smell, taste and touch and produce physical feel sometimes reaching the weight of half-a-pound.

The rays of vibrations in the practice of Meditation are continuously swift, spiral in nature slowly lifting our consciousness to a higher level and the vortex of the spiral movement is at the centre of the head, half-an-inch above the cranium. This is a conscious perception which develops and introduces *Sahasrara* or the thousand petaled Lotus, and emanates the trickling of *Amudha dhāra* or nectar.

Concentration transforms our instinct into intelligence and Meditation transforms our intelligence into intuition. I have taught this concentration to over 100 persons in the last two months and the students have shown good progress. Within half-an-hour of initiation, the aspirant perceives a perception of increased mental vibration gathering momentum leading to a bearable feel at the third eye. Within fifteen days they are taught the process of de-concentration. Through the practical techniques of Yoga, man leaves behind the barren realms of speculation and cognizes in experience the veritable essence and opens the window to the sub-conscious in the practice of concentration and takes one to the super conscious state in the practice of Meditation. Comparatively it is easier to observe facts in the external world for many instruments have been invented for this purpose, but in the internal world we have no instruments to help us. The instrument is the mind itself. The powers of the mind are like rays of light, dissipated and in concentration they illumine the mind. However my special pleading to this assembly of erudite scholars is that there is a great scope for scientific research in this field. I do not belittle the research going on in matters of rebirth etc., but this concentration that can be induced in the aspirant is sure to help the students in the colleges and the scholars of universities in increasing their mental powers. If it is true that by mere yogic touch at the forehead, there is an increase in the rate of vibration of the mind and localisation of thought at the centre of the forehead and this could be used to increase the powers of concentration, then what is needed is only an instrument that can measure the rate of vibrations of the mind or case studies to correlate the experience with its usefulness to the students. I look forward to the day when some instrument will fall into the hands of those interested in this mystic field and they could prove that mysticism

is no more the land of the charlatans and Yoga is a science and the student world will wake up one morning to find a new vista of practical knowledge useful to them in their day-to-day studies and a feeling of purposeful existence would dawn on the elite.

*Dr. Nagaraja Rao:* Friends, I think we have now come to the end of the Seminar. The participants have discussed the subject from different angles and there is no need for me now to recapitulate what each participant has said. There is one common agreement in all the view points i.e., all schools of thought concur that *Mōksha* or Liberation is the final end. I thank all the participants for their contributions to this seminar.

*Director:* As the Leader observed we have had a good seminar which looked at the subject from various points of view. I am grateful to the leader Dr. Nagaraja Rao for having led this seminar. I am also grateful to others who participated in it. I thank you all.



### SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(Note: Titles of books and Periodicals are in *italics*; books are listed first and then articles, all in alphabetical order).

#### *Abbreviations*

ABORI:	Annals of the Bhandarkar Oriental Research Institute
JASP:	Journal of the Asiatic Society of Pakistan
JGJRI:	Journal of Ganganath Jha Research Institute
JSAH:	Journal of South East Asian History
JRAS(CB):	Journal of the Royal Asiatic Society (Ceylon Branch)

#### ART

##### GENERAL :

Singh Madanjeet: *Himalayan Art* (Pub. by Macmillan, London and Melbourne (11 gns) and by the New York Graphic Society (\$35.00), French and German editions distributed by Editions Weber, Geneva, Switzerland; Spanish edition by Ediciones Destino, Barcelona; Italian edition by Silvana, Milan. Rev. by Vladimir de Lipiski in *Unesco Features* Feb. (i), 1969, No. 544, pp. 10-13):

A New Unesco Art Book; after a general introduction to the subject, the author deals in turn with each of the six regions of the southern Himalaya between the Indus to the west and the Brahmaputra to the East which produced major schools of art: Ladakh, Lahaul and Spiti, the Siwalik ranges, Nepal, Sikkim and Bhutan. The artistic development of each area is described and placed in the context of the culture of the region and the subcontinent. Sub-headings covered are "The Gods of the Elements," "Buddhist inspiration", "Grotesque", "Occult influences and Folk Art". After a study of this work, the reader can only agree with the author when he concludes: "The visual diversity of Himalayan art — like the mountains themselves — is incredibly wide. The sculptures are carved in all forms of relief, and in painting the variety of colours is equally rich, like the lush Himalayan foliage. Yet, like the hundred gods and goddesses of the Hindu

and Buddhistic pantheons who aspire to the same divine ideal, these works of art express a magnificent unity in diversity".

#### INDONESIA :

Holt, C.: *Art in Indonesia: Continuities and Change*. (Cornell University Press, Ithaca 1967. Pp. 378. Frontispiece Plates and Maps. Price US \$ 55.50. Rev. in *Journal of Southeast Asian History*, Vol. IX, Number 2, September 1968, p. 375):

"An awareness of the total cultural context within which an art work was produced doubtless aids in apprehending the world feeling it conveys, provided, of course, that the viewer's intellectual knowledge does not inhibit the free flow of non-rational response . . (to) the expressive form and mood in a work of art (p. 6)." Miss Holt believes and indeed successfully demonstrates, that there is a specifically Indonesian world feeling, inborn in that artistically gifted race, and manifest in its art. Starting with rock-paintings of a remote antiquity, she traces the survival of graphic symbols associated with this feeling at its deepest levels — sometimes virtually unimpaired, sometimes transplanted into new bodies stylised, or fragmented — throughout Indonesian history up to today; the dark, inarticulate impulse animates the graphic and plastic arts, but operates no less forcefully in dance, dance drama (Wayang wong and wayang topeng) and wayang kulit."

#### ARTS AND CRAFTS

#### INDIA :

Nanavati, J. M., Vora, M. P., Dhaky, M. A.: *The Embroidery and Beadwork of Kutch and Saurashtra* (Department of Archaeology, Gujarat State India, Museum Monograph Series, Baroda, 1966, 125 pp. 118 pls. Rev. In *East and West*, New Series, Vol. 18, Nos. 1-2, March-June, 1968, p. 211):

"A very interesting book dedicated to the folk art of Kutch and Saurashtra, in which are presented and discussed some very fine specimens, partly on show in different museums; it illustrates the resourceful imagination of the peasant women who can create real master-pieces; the different motifs are accurately described, and as a consequence the religious background so alive in folk centres is also explored. The different plates are explained in detail. A most useful book consecrated to the study of a fascinating subject unfortunately still little known, and which deserves more attention than it received so far".

## CULTURE

## GENERAL:

Moore Charles, A.: *The Status of the Individual in East and West* (University of Hawaii Press, Hawaii, Pp. 656):

Confronting some of the basic misunderstandings and antagonism between the traditions of Eastern and Western thought was the task of the Fourth East-West Philosophers' Conference held at the University of Hawaii in 1964. Unlike the three preceding conferences (held in 1939, 1949 and 1959), the 1964 meeting chose one basic problem as its central theme: the comparative status of the individual in the major philosophical and cultural traditions of Asia and the West. One particular aspect of the over-all problems was presented and discussed extensively in each of six sections: metaphysics, methodology, religion, ethics, social thought and practices, and legal and political thought and institutions. The volume is composed primarily of the papers presented at the conference, containing also — in the form of questions and answers — some of the extensive, enlightening, and frequently controversial discussion that took place at formal and informal meetings. Presenting papers and lectures were some thirty distinguished scholars and philosophers from India, China, Japan, the United States and Europe.

Nsr Sayeed Hossein: *Science and Civilization in Islam* (Harvard University Press, Cambridge, Mass., 1968, 384 pp. \$ 8.95. Rev. in *Islamic Culture*, Jan. 1969, Vol. XLIII, No. 1, p. 68):

"The book is divided into thirteen chapters and gives a good panorama of Islamic sciences. It deals with cosmology, Mathematics, Astronomy, Medicine, Sciences of Man, Chemistry, controversies in Theology and Philosophy, and finally the gnostic tradition. On the whole an excellent textbook full of extracts from the *ummahat* (Works of authority) and will be found very useful by teachers and students".

## INDIA :

Bernard E. Meland: *The Secularisation of Modern Cultures*; Oxford University Press, Madras-6, Rs. 34.13. Rev. *The Hindu*, 3-11-68.

The Barrows Lectures for 1964-65 delivered at Calcutta and Poona are now being presented in book form to a much wider audience. The lecturer, Bernard E. Meland, Professor of Theology at the Divinity School, University of Chicago, draws from a rich



background of scholarship and experience to which are added charm of presentation and lucidity of style. According to the author there have been three trends of secularisation operative in Indian culture. Among the exponents of Neo-Hinduism, it has stood more for the transmutation than the rejection of religious values, for stream-lining within the fold of Faith. The creative writers and artists of India who tend to be more iconoclastic in their interpretation of secularisation, would substitute the mundane for the metaphysical and analyse man as absorbed in the responsibilities of everyday existence. A third variety of secularisation associated with the late Pandit Nehru is frankly materialistic and stands for the rapid assimilation of the best that modern science and technology could offer. The problems of secularisation in India are dealt with sympathy and tact. The Eastern and Western kinds are compared, sources considered and the effects of science and technology on modern culture estimated with care and insight.

Gerber William. (Ed): *The Mind of India (Masterworks of Indian Thought from the Vedic Hymns to Gandhi)* (Introduction, Notes, and Bibliography. New York: The Macmillan Co., 1967, Pp. xxix + 256. \$ 6.95. Rev. in *Philosophy East and West*, October, 1968, p. 342).

Holding that Westerners are often repelled by a 'profusion of unfamiliar names' and by 'scantly explained metaphysical complexities' in books of Indian philosophy, and referring to the need for an anthology that would in his words 'make the whole corpus of Indian reflective thought . . . . available to the non-specialist, through simple explanations of the pertinent facts, words, and principles' (p. xiv), the author has presented a compilation of the masterworks of Indian thought that ranges from the Vedic hymns to selections from the works of several outstanding twentieth century 'academic' and 'non-academic' philosophers. He has written an introduction entitled "The Currents and Course of Indian Philosophy," which traces through eighteen 'theses' the development of Indian philosophical thought; a short chronology, which lists the authors and writings included (or mentioned in the main body of the text"; introductory passages or headnotes for each selection, which include Indian interpretations of certain concepts or terms with analogous Western 'insights,' or interpretations;; and a 'descriptive' bibliography. Omitting diacritical marks from terms in Sanskrit or other Indian languages, he explains that he conforms to the most widespread English usage. He provides his reader

with a guide for pronouncing the more unfamiliar words as they occur in each selection."

Mitra Sisirkumar: *Resurgent India* (Pub. by Allied Publishers, Bombay, India; 448 pp. Price Rs. 26/- U.K. Agents, George Allen and Unwin; U.S.A. agents Paragon Book Gallery, New York, Rev. *World Union*, Vol. III, No. 3, pp. 41-2):

"The story of the resurgence of India during the last centuries is worthy of great historians. The unbroken succession of great men, their intellectual, moral and spiritual work, the powerful, social, educational and political movements, the flowering of literature, art and mysticism, all this has been told by many a writer, both Indian and Western. Yet the chronicle is not complete and the phenomenon needs further study. Happily, here is a book on the subject which it will be difficult to replace for a long time. *Resurgent India* is at once a most thorough study of the factors determining the resurgence and illuminating interpretation of them from a spiritual standpoint!"

## HISTORY

### BURMA

McLennan, Barbara; Evolution of concepts of representation in Burma; (*JSAH*, Vol. 8. No. 2, Sep., 1967, pp. 268 to 284):

The establishment of representative government in Burma, which has been its avowed aim, is traced here from the traditional and colonial background under the British to the time of General Ne Win (1962) when a coup d'état in Burma ended the parliamentary system. His regime claimed that a new effort was needed, by means of a new system to achieve Burma's original socialist goals.

### CEYLON

Jaisingham, S. Thanan Jayara; A critical Edition of Tamil Documents relating to the Deportation of Sri Vikrama Rajasimha's Relatives: (*JRAS* (C.B.) N.S. Vol. XI, 1967, pp. 78 to 92):

The deportation of the Kandian king Sri Vikrama Rājasimha and his family and relatives to India was ordered as per the three articles of the Kandyan convention of March 1875. Here the Tamil Translation version of the convention signed on 20th December 1875 is reproduced to show that the family of Sri Vikrama belonged to the Naik family of India. Even the number of signatories to the Document is noted. It is clear that the num-

ber of Naick residents at the time of British conquest of Ceylon was about two hundred.

## INDIA

Burrow, T.; Cāṇakya and Kautilya; (*ABORI*, Golden Jubilee Volume 1968—pp. 17 to 31):

Distinguished scholars consider the *Arthasāstra* as the work of Kautilya, alias Cāṇakya, alias Viṣṇugupta, the minister of Chandra Gupta Maurya (4th century B.C.). Others place the date of its composition somewhere about 300 A.D. for which powerful arguments are adduced. Yet others conclude that Cāṇakya, like Kautilya was a gotra name and the two are not identical. Viṣṇugupta is considered a personal name referring either to Cāṇakya or Kautilya. The author concludes that the two names are not identical.

Huda, M. Z. Mahmud Gāwān The Great Bahmani Wazīr (1411-1481 A.D.) (*JASP*, Vol. XII, No. 2, Aug. 1967, pp. 265-288):

A biographical account of Khwājah Imām al-Dīn Mahmūd bin Jalāl al-Dīn Muhammad bin Khwājah Kamāl al-Gilānī, popularly known as Mahmud Gāwān is furnished here. His accomplishments, abilities as administrator under the Bāhmanis and the events leading to the conspiracy against him resulting in the sentence of death on him are catalogued here. A Bibliography of works about Gāwān is also given.

Mirashi, V. V.: Location of the Hermitage of Agastya in the Deccan: (*ABORI*, Golden Jubilee Volume 1968, pp. 197 to 202):

Janasthāna situated in Dandakāranya just to the south of the Vindhya was said to be the area, according to Mythology, the Ramayana and the Uttararama carita, where Sage Agastya had his hermitage. That was on the banks of the river Murala a tributary of the Godavari. Some conclude that the hermitage was at Akola on the Pravara in the Ahmadnagar District. But the greater probability is in favour of Mula (Old Murala) in the vicinity of Nevasa where the hermitage stood.

## INDONESIA

Hudson, W. J.: Australia and Indonesian Independence (*JSAH*, Vol. 8, No. 2, Sep. 1967, pp. 226 to 239):

This article deals with the extent and reasons for Australia's hostility towards the Netherlands and her sympathy for Indo-

nesian rebels. Australia was much upset by the feeling that the sole interests of the Europeans in Indonesia was to extract from that country as much wealth as they could get and to give in return as little as possible. Four main reasons are adduced in support of this view.

## S.E. ASIA

Bastin, John and Winks, Robin, B.: (compilers) *Malaysia. Selected Historical Readings*: (Oxford University Press, Kuala Lumpur 1966. Pp. XIV, 484 Bibliography, Index, maps. Price \$ 30.00. Rev. *JSAH*, Vol. 8, No. 2, Sept. 1967, pp. 338-340):

This is a collection of about hundred readings of varying length, taken from published books and articles giving a connected and chronological account of the modern history of Malaysia, beginning with the founding of Malacca and ending with the "divorce of Singapore".

Corpuz, Onofre, D.: *The Philippines: The Modern Nations in Historical Perspective*: (Prentice Hall, Inc. New Jersey 1965, Pp. VIII, 149. Preface, suggested readings, Index. Rev. *JSAH*, Vol. 8, No. 2, Sept. 1967, pp. 329-330):

This volume summarises the chief historical trends and influences that have contributed to the nation's present-day character, problems and behaviour. It also deals with modern political problems like corruption, nepotism etc. The author calls for a leadership more dynamic than the bargaining and compromise to which the many dualisms of Philippines life have accustomed Philipinos.

Coughlin, M.: Vietnam; in China's Shadow; (*JSAH*, Vol. 8, No. 2, Sept. 1967, pp. 240-49):

The author traces here China's relations with Vietnam from the 3rd century B.C. to 19th century A.D. He divides this period into three distinct stages detailing the reasons for the change in policy in the successive stages. Excepting in language, Vietnam was strongly influenced by China in all aspects of social, religious and cultural life to such an extent that it became thoroughly sinicized. Yet it persevered in its attempts to maintain its national integrity in the face of overwhelming odds.

Hill, Kenneth, L., Laos: The Vientiane Agreement; (*JSAH*, Vol. 8, No. 2, Sep. 1967, pp. 257 to 267):

Laos, a weak nation, though fully landlocked, occupies a geographically strategic position on Mainland South-east Asia. Its

communist and non-communist neighbours have tried to bring Laos into their respective cold war blocks. The impact of the Vientiane Agreement on Laos is discovered by the author here and he concludes that it did not solve the national, regional and international aspects of Lao's problems.

## LITERATURE

### GENERAL

Rahman Dr. Munibur: *An Anthology of Modern Persian Poets*, Vol. II (Pub. by the Institute of Islamic Studies, Muslim University, Aligarh, 1963, Price Rs. 10 or 15 sh. Rev. in *Islamic Culture*, Jan. 1969, Vol. XLIII, No. 1, p. 71):

"This is an anthology of the poetry of modern eminent poets. Care has been taken in the selection of verses. Only the best have been selected. The notes on the poets given at the end of the book are very useful. A glossary of difficult words and idioms occurring in Vols. I and II is also included".

### CEYLON

Parnavitana, S. and Godakumbura, C. E. (Ed.): *The Jānakīharāṇa* of Kumārādāsa; (with Indexes, notes, tables and Appendix by C. E. Godakumbura, Government Press, Ceylon for the Sri Lankā Sāhitya Maṇḍalaya (Ceylon Academy of Letters), pp. LXXII + 401. Crown 4 to 1967 Rexina Bound price Rs. 30 in Ceylon £ 3. \$ 6. Rev. *JRAS* (C.B.) N.S., Vol. XI, 1967, pp. 106-112):

*Jānakīharāṇa* a work consisting of twenty cantos, containing 1452 stanzas, has been recently published, though the actual text of the work was noticed by scholars in 1859. Keith places the author Kumārādāsa between A.D. 700-750. The story contained in the poem is briefly outlined here as also the several works wherein stanzas from *Jānakīharāṇa* have been quoted. It is a handy volume neatly printed.

### INDIA

Jhala, G. C.: 'The Nala Episode and the Rāmāyaṇa 'A Foot-note' (*ABORI* Golden Jubilee Volume, 1968, pp. 295 to 298):

In the light of a critical Edition of the Sundara Kāṇḍa of the Rāmāyaṇa (published by the M. S. University, Baroda) the author discusses the propriety of the statement of Dr. Sukthankar that "the idea of his soliloquy of Sudeva in the Nalopākhyāna

of the Mahābhārata must necessarily have been borrowed by one of the redactors of the Great Epic from the Rāmāyaṇa'.

Pisani, Vittore: A note on Anusāsanaparvan; (ABORI, Golden Jubilee Volume, 1968, pp. 59-62):

The author here bestows some thought on the chronology of Anusāsanaparva edited critically by R. N. Dandekar. Making special reference to editions of the work in old Javanese, in Buddhist works, and in the notes of Kshemendra and Al-Beruni (who knew nothing about that Parvan even in the 11th century A.D.) the author concludes that Anusāsanaparvan was added to Mahābhārata only after 1000 A.D. or still later.

Sarasvatī (Miss) D. C.: *Alankāra Sudhānidhi* attributed to Sāyana, a hitherto unpublished treatise in Sanskrit poetics; (ABORI, Golden Jubilee, Vol. 1968, pp. 253 to 282):

Among the three brothers Sāyana, Mādhava and Bhoganātha in the court of Vijayanagar, Sāyana occupies a unique place in Sanskrit literature. He is said to be the author of the *Alankāra sudhānidhi*, a work on poetics with illustrative verses by Bhoganātha. Four mss. of the work, found in the Mysore Oriental mss. library, were noted in the New Catalogues catalogorum. Copious citations are given from the work.

Vrat Satya: Notes on the Language of the Yogavāsīṣṭha; (ABORI Golden Jubilee Volume, 1968, pp. 313 to 323):

A significant aspect of the language of the Yogavāsīṣṭha is the wide occurrence of onomatopoeic words, uncommon words, successive use of words, tautology etc. Each one of this aspect is illustrated here.

## MUSIC

### INDIA

Danielou, Alain: *Inde de Nord* (Paris: Buchet/Chastel, 1966—Institute International d'Etudes Les Traditions musicales, 144 pp. bibliog., discog, illus. Rev. in *Ethnomusicology*, Vol. XII, No. 3, Sept. 1968, pp. 445 ff):

"Danielou states the function of *Inde du Nord* (the geographical, historical, and musical boundaries which are never clearly defined in this book) is to serve as an introduction to the actual musical practice of India, and therefore, seeks to avoid any

detailed examination of ancient classifications, theories, and terminology which are no longer in use to day or which do not in some way explain current practice (p. 35). The intent is admirable but very difficult to realize a point which may be verified by the more than twenty books of an introductory character in which only a relatively static subjects are stressed (i.e. mythology, history, organology, theories dealing with the evolution and classification of ragas and talas), and the subject of contemporary Indian practice, which is difficult to explain to the musical layman, being omitted entirely or only included in an abbreviated form. Unhappily for the reader, the often irrelevant 'ancient classifications, theories and terminology' are still present in *Inde du Nord*, while indices, footnoted sources, cross references, musical examples and the use and explanation of basic musical terminology, which could clarify otherwise confusing areas, are absent. Within the narrow confines of 144 pages (minus eleven which precede the introduction and ten which constitute the bibliography and discography, leaving 123 pages of script and illustration), Danielou devotes most of the first eleven pages to a discussion of the importance of improvisation, monophony, and a fixed tonic in Indian modal practice. In an effort to clarify these phenomena he contrasts them with Western musical practice in which they are not of paramount importance. Although legitimate comparisons may be drawn it does not logically follow that the Westerner must first be made disenchanted with his own music before he is able to appreciate Indian music properly. These comparisons are further weakened by statements which show a decided lack of insight into Western music."

## PHILOSOPHY

### INDIA

Chaudhuri, Haridas: *The Philosophy of Integralism* 2nd ed. Pondicherry, Sri Aurobindo Ashram, 1967. Pp. viii + 181. Rs. 12.00 Rev. in *Philosophy East and West*, October 1968, p. 337):

"The author is well-known as the chief proponent of integralism, or the philosophy of Sri Aurobindo, and he has written several other books on the subject. *The Philosophy of Integralism* is his attempt to show how integralism, by reconciling current philosophic positions, is the culmination of both the Eastern and Western traditions. Thus, being essentially a comparative survey, the book broadly treats traditional problems and conflicts such as those between existentialism and essentialism, mind and

matter, mysticism and rationalism, change and performance etc. The author sees the integral philosophy to be the result of thousands of years of metaphysical speculation. 'The integral outlook which was germinally present in the Vedas and Upanisads, which became a dynamic force in the spiritual renaissance of India since early nineteenth century, received its complete philosophic expression in the writings of Sri Aurobindo. It gained a perfectly consistent and mature form, which may be designated integral nondualism' (p. 20).

Devasthali, G. V.: *Phitsutra of Santanva* (University of Poona, Poona, 1967. Rev. *JGJRI*, Vol. XXIII, Jan. 1967—Dec. 1967, parts 1 to 4, p. 231):

"Professor Devasthali has prepared a critical edition of Phitsutras of Santanava very competently after nearly a century's time, when Kielhorn published its first edition. The Phitsutras are, no doubt, important for the study of some aspects of Vedic Grammar and accentuation. Professor Devasthali has not only utilised Kielhorn's excellent edition and the manuscripts available, but enriched the edition with an introduction surveying the work as a whole, setting out its strong and weak points and showing thereby its usefulness to Vedic exegesis. The translation of the Sutras and critical and exegetical notes are brilliant and various available commentaries on the Phitsutras have been utilised in preparing it. Professor Devasthali deserves every praise for this excellent edition."

Joshi, S. D.: *The Sphotanirnaya* (University of Poona, Poona. Rev. *JGJRI*, Vol. XXIII, Jan. 1967-Dec. 1967, parts 1 to 4, p. 232):

"Kaunda Bhatta wrote the *Vaiyakarana Bhusana* and the *Vaiyakarana Bhusanasara* in the first half of the 17th century. Both the works are of the nature of commentaries on the *Vaiyakarana Siddhanta Karika* which is traditionally attributed to Bhattoji Diksita. The present work deals with the *Sphotanirnaya* chapter of the *Vaiyakaranabhusana Sar*. In recent times interest has been evinced in the study of Indian semantics and fresh attempts have been made to interpret the ancient Sanskrit works. Shri S. D. Joshi is trained in the oriental and Western methods of Indological learning. He has undertaken the highly difficult task of interpreting ancient texts and evaluating the Indian contribution to the system of semantics and its relevance to the modern



theories of meaning. He has tried to set forth the ancient Indian theories through the modern linguistic terminology. Though it is difficult to find exact parallel terms in western linguistics for the ancient Indian linguistic terminology for both the systems have been developed in different environments and written from different angles of vision, yet Shri S. D. Joshi has been successful enough in setting forth theories of ancient grammarians in a modern and expressive terminology. He has utilized the pioneering works of other scholars. In his introduction he has given a lucid and vivid account of the views of grammarians as also of the adherents of other philosophical systems in historical perspective. Carefully edited text, faithful translation and brilliantly written notes illustrate the pains taken by the author. This work is bound to evoke interest among the Indologists and philologists."

Mookerjee Ajit: *Tantra Art, Its Philosophy and Physics* (New Delhi, New York, Paris, Kumar Gallery, 1966-67, 152 pp. 96 pls. Rev. in *East and West*, New Series, Vol. 18, Nos. 1-2, March-June, 1968, p. 210):

"The treatment of Tantra which precedes and introduces the plates is based upon the views accepted by certain modern commentators and expounders, both eastern and western, though reference is occasionally made to the original sources. Being a book intended for a large public, these references are limited to the title, there is no mention of the edition etc. This treatment takes the tantras as a whole though it cannot be denied that there are in them many different trends. Therefore we cannot find anything new in the book from the theoretical or scientific point of view, though we must be grateful to the well-known author for the material which he puts at our disposal; a material which reproduces examples of all kinds of art inspired by Tantra in particular, but also by the common religious background of Indian traditions and practices. Some of these documents were meant for worship, others are taken from popular art, others are diagrams, vantras and charts reproducing, at least partially, the schemes of mystic physiology adopted by the yogins. Each plate is accompanied by an explanation which may invite those who are interested in Yantras to a deeper acquaintance with the fundamental aspect of Hindu experiences. The plates are extremely well reproduced, and both the author and the editors should be congratulated on their choice and the general layout of the work".

Pandeya, R. C.: *A Panorama of Indian Philosophy* (Delhi, Motilal, Banarsidass, 1966; xi + 224 pp. Rev. In *East and West*, New Series, Vol. 18, Nos. 1-2, March-June, 1968, p. 243):

"The value of this panorama is increased by the fact that it not only includes a historical glimpse of Indian mysticism, metaphysics and philosophy, but also of certain essential problems, such as those of the extrasensorial experience found in *Yoga*, and the theme of *karma*. Appendix A is exceptionally interesting: it contains a lecture given on the theme — Karma and Rebirth — by Pandeya at the Centre for Advanced Study in Philosophy, University of Madras, 1965; the clarity of this lecture reveals the author's inner experience, based on his philosophical creed.

Pandeya shows that he knows the modern philosophical currents well, from Husserl to Heidegger, to the logical-analysts and the Euro-American epistemologists; thus he can interpret Indian thought in present-day terms and connect the problem of contemporary knowledge with the sources of Gnosis (Buddhist, Jaina, Vedantic, etc.). The good use of this perennial background of philosophy is what gives this book its value."

Reyna Ruth: *The Concept of Māyā from the Vedas to the 20th Century* (Asia Publishing House, Bombay, Pp. 120. Price Rs. 10.50 p. Rev. *JGJRI*, Vol. XXIII, Jan. 1967-Dec. 1967, Parts 1 to 4, p. 233):

The present book has been written by an American Orientalist Ruth Reyna. The author received her Ph.D. degree in philosophy from Poona University, India. Her presentation of Indian Philosophy in the Western countries is a commendable work and she deserves our thanks. She has defined the word Maya in the preface of the book. She has traced the concept of Maya in Vedas, Brahmanas and Upanisads. She has also interpreted different forms of Maya in the philosophy of Buddhism, Gaudapada and Sankaracarya. She has also dealt with the comments of Ramauja on Sankara's Mayavada. In a few chapters of the work the writer has put down a number of ideas under different headings, such as, Maya in the philosophy of integral non-dualism: Sri Aurobindo, Maya in the Advait of integral experience: Sarvapalli Radhakrishnan, Maya a legitimate philosophical concept; and Mayavada in the 20th Century. Maya is the pivot of the Advait philosophy of Sankara. Many philosophers have put forward a critical view of Maya in the background of Sankara's thought. The

author has taken pains in compiling all these thoughts at one place in this book, which would serve as a ready reference to the interested researchers.

Bedekar, V. M: (The Doctrine of the Colours of Souls in the Mahābhārata: Its characteristics and Implications: (ABORI Golden Jubilee Volume 1968, pp. 309 to 338).

During a discourse about the law of Karma, Bhishma informs Yudhistira that Karma stains and defiles the pure nature of the soul. While explaining this, he quotes Sanat Kumara's doctrine of the colours of souls preached to Vṛtra. The soul of white colour attains perfection. This concept not found in the orthodox systems of Indian philosophy, is found in Jaina philosophy. Perhaps this is a later addition to the text of the Mahābhārata.

Mukhopadhyaya, C: Reality as viewed in the Trika System (ABORI, Golden Jubilee, Vol. 1968, pp. 231 to 240).

The Trika system of philosophy so named after the founder *Triyambaka* a mānasaputra of sage Durvāsa postulates three basic factors viz., Siva, Sakti and Aṇu or Pati, Pāsa and Pasu. In Agamic literature it is also attributed to God Siva and is Advaitic in its nature. The ideas and concepts of the system are detailed here and the author feels that "the deep esoteric nature of its teaching has been a bar to its wide acceptance and popularity."

Nakamura, H: Bhāskara, The Vedāntin, in Buddhist Literature: (ABORI, Golden Jubilee, Volume 1968, pp. 119 to 122).

Advayavajra the Buddhist writer compared the Sākāra-Vijñānavāda to the Vedāntic teachings of Hindu theism while he attributes Nirākāra vijñānavāda to the Vedāntic teachings of Bhāskara and not to Sankara; Sankara does not find a place in any Buddhist or Jain philosophical work whereas Bhāskara is mentioned even in a commentary of Dharmakīrti's works. In fact most Buddhist works criticize the teachings of Advaita Vedānta. Hence the author concludes that the scholarly influence of Bhāskara was stronger than that of Sankara and that Sankara's theory became popular later in the sociological context.

Varadachari, K. C.: Rājayoga — A new interpretation and practice: (ABORI, Golden Jubilee, Vol. 1968, pp. 283 to 288).

Rajayoga is the word used for utilizing *Dhyānasamādhi* as the means to union with Divine. The steps or *Angas* leading to it are

discussed here with special reference to the modifications made by Sri Ramachandra's *Sahaj-Marg Rajayoga*. His researches in psycho-physical parallelism and correspondential interrelationship between human organism and the atom reveals a range of possibilities of the 'Transmissional yogic power of Ultimate prāṇa (*cit-Sakti*).

Warrier, A. G.: *Gaudapāda and Sankara (A study in contrast)* (*ABORI*, Golden Jubilee, Vol. 1968, pp. 179 to 186).

The author discusses here the propriety and appropriateness of the statement "Both Gaudapāda and Sankara are advocates of the same type of Advaita." Numerous quotations are cited to show that there is an outstanding difference between the two viz., the foundation of Sankara's Advaita (*Sattātrayavāda*) or the doctrine of three fold reality as conspicuous by its absence in Gaudapāda's *Kārika*.

## RELIGION

### ASIA :

Benz, Ernst: *Buddhism or Communism: Which holds the Future of Asia*: (George Allen and Unwin Ltd., London, 1965, Pp. 234, Price Sh. 30\_ Rev. *JSAH*, Vol. 8, No. 2, September 1967, Pp. 319-320).

The renaissance of Buddhism in India and in the Buddhist countries of Ceylon and Burma is discussed here with reference to the important contribution made by Western exponents of Buddhism. The last part of the work deals with the position of Buddhism in the Soviet Union and in Communist China. The author is content to let the participants of the Buddhist renaissance speak for themselves.

### INDIA :

Barua, P. R.: *Gods and the Brahma-vihārās*: (*JASP*, Vol. XII, No. 2, Aug. 1967, Pp. 177 to 248).

In this rather lengthy article the author takes into account the details furnished in a number of Nikāyas to show how, after the Nirvāṇa of Buddha, the Ādi Buddha and the Bodi-Sattvas were deified. They were represented as giving enlightenment even to Brahma, the first of the Hindu Trinity. Goddess Tara served as the Sakti, a female counterpart of Avalokitesvara. Appendix I gives a good account of the origin of Pāli language. An extensive

Bibliography of Buddhistic works including periodicals is also furnished.

Derret, J. Duncan, M: Showing a Big Bull: A piece of Hypocrisy in the Mitākṣarā?: (ABORI, Golden Jubilee, Vol. 1968, Pp. 45-53).

The author quotes here Yāgñavalkya's statement that, for a Srotriya a large ox or a large goat is reserved; yet this practice is not followed. The author discusses whether this is hypocritical, a feature unusual with Hindu law-givers. He concludes, after giving a number of examples that such an ancient ceremony is being preserved in a dignified form, though the original intention is not carried to logical conclusions.

Gonda, J: The Historical background of the name Satya assigned to the Highest Being: (ABORI, Golden Jubilee, Vol. 1968, Pp. 83 to 93).

In Vedic literature, Divine power, which is given form and name, uses *Satyam* (and *Rtām*) as an attribute of Gods like Indra. The word often is assigned to Viṣṇu, Kṛṣṇa thus proving "Satyamulam Jagat Sarvam". Satyam is the Lord of the world and Dharma is associated with it. The ethics of Satya is based on the unity of the self. Satya is one of the aspects of Viṣṇu's essence, and nature.

Law, B. C.: A Brief Survey of Buddhist Doctrine and Philosophy; (ABORI, Golden Jubilee, Vol. 1968, pp. 203-218):

The entire field of Buddhistic Philosophy, as covered, in detail by *Dhamma cakkapavattanasutta* traditionally known as the first discourse (*Pathamadhammadesanā*) are set forth here as it is the essence of Buddhism professed by the Master himself. The four noble truths and the noble eightfold path leading to Nirvāṇa are enumerated.

## S.E. ASIA

Nash Manning; (and others); *Anthropological Studies in Theravada Buddhism*; (Cultural Report Series, No. 13 for Yale University S.E. Asia Series Studies, 1966, Pp. XII, 223, Note on the glossary, glossary on religious terms, Maps and Charts. Rev. JSAH, Vol. 8, No. 2, Sep. 1967, pp. 336-37):

The nine studies included in this collection cover Theravada Buddhism in Ceylon, Burma, Thailand and Cambodia and are

the result of a conference on the subject held in Chicago in 1963. Most of the studies centre round 'folk' Buddhism in rural society emphasizing the monk, ceremonials, the place of spirits in religious beliefs etc.

## SOCIOLOGY

## ASIA

Wijesekera, Dr. N. D.: Polyandry; (*JRAS*, (C.B.), N.S., Vol. XI, 1967. pp. 23 to 35):

Polyandry is where one woman keeps and lives with more than one man not as paramours but as legally accepted husbands. It is an unnatural form of human behaviour common among some primitive tribes like the Tibetans, Eskimos, tribes at Madagascar, the fraternal or a adelphic type common among some Nayar communities. among the Todas and some tribes of Ceylon. The implications of the custom, and its probable origins are discussed here. An extensive Bibliography is given.

## INDIA

Wagle Narendra: *Society at the time of the Buddha* (pp. vii, 314, Bombay, Popular Prakashn, 1966, Rs. 35/-. Rev. *JRAS*, 1968, Parts I and II, pp. 89-90):

"The first 158 pages contain an Introduction (the sources and the author's sociological intentions), patterns of settlement, social groups and ranking, kinship and marriage and occupational divisions of society. The remainder are appendices evidencing some of the contentions and index. This is a work of great labour and is succinctly and attractively written".

## S.E. ASIA:

Alisjahbana, S. Takdir; *Indonesia; Social and Cultural Revolution*: (Oxford University Press, Kuala Lumpur, 1966, pp. ix, 206, Preface, Price M\$ 10.50. Rev. *JSAH*, Vol. 8, No. 2, Sep. 1967, pp. 346-47):

This is a survey of the scope and content of Indonesian life, past and present. It contains fifteen essays—all on cultural themes about aspects of Indonesian cultures. The view points are rational, humanistic and enlightened and hence much appreciated by Non-Indonesian readers.

Hart, Donn, V., Rajadhon, Phya Anuman and Coughlin, Richard, J. *Southeast Asian Birth Customs. Three Studies in Human Reproduction*; (Human Relations Area Files Press 1965, Footnotes, Bibliography; Rev. *JSAH*, Vol. 8, No. 2, Sept. 1967, pp. 330-331):

This is the outcome of a field work in a Bisayan village on birth customs. A good knowledge of Thai culture was obtained from interviews. A thesis on medicine from the University of Saigon served also as a source. On the whole it is a synoptic approach to the subject.

McVey, Ruth T.: *The Rise of Indonesian Communism*: (Cornell University Press, Ithaca 1965, Pp. XVIII, 510. Notes, Index. \$ 10. Rev. *JSAH*, Vol. 8, No. 2, Sep. 1967, Pp. 320-322):

This is the first volume in a general history of the PKI and it takes the story to the failure of the revolts of 1926-27. The author is uniquely equipped for the work, as she commands knowledge of 4 languages and the history of five countries including the Soviet Union. After 1927, a secular nationalist elite emerged as a new group which was ultimately to make the Indonesian Revolution.

Siffin, William, J.: *The Thai Bureaucracy: Institutional Change and Development*; (East-West Center Press, Honolulu, 1966, Pp. X, 291, Bibliography Index, \$ 8.50, Rev. *JSAH*, Vol. 8, No. 2, Sep. 1967, pp. 333 to 334):

The story of the development of Thai Bureaucracy from the late 19th century is outlined from three perspectives, viz., the construction of a new set of organisations, the adoption of new processes for staffing and controlling them and the assertion of new values and norms as bases for bureaucratic behaviour. The book is a classic in the field of comparative Government and administration.

## SECTION IV(A): INSTITUTIONS

(Note: Country, Subject and Name of Institutions arranged in alphabetical order; institutions and their publications in italics).

### GERMANY

#### CULTURE:

*Indo-Germanic Society*, (Stuttgart, Federal Republic of Germany):

An international Society with about thirty local societies and sixteen Indian German Societies affiliated to it. The membership now stands at a strength of about 4000. This society is closely associated with the South Asia Institute at the University of Heidelberg. The aim of the Society is to strengthen the friendly relations between Germany and India in economic, technical, cultural, spiritual and personal sectors; holds periodically seminars, organizes exhibitions, and arranges lectures etc., to give the German people a well-rounded picture of India in all facets of life. Publishes a magazine called *Indo-Asia*.

### INDIA

#### ARTS AND CRAFTS:

*The State General Design Centre* (Lucknow):

This centre functions as a part of the Industries Department of the State Government. Its function is to invent and provide designs of beauty for all variety of handicrafts from textiles to ceramics, including all manner of metal ware to the individual and small-scale craftsmen. Every year the Centre puts up on show the inventive achievements of their artists in all branches of crafts. It is on record that the designs created by the Centre have become popular round the world and are earning valuable foreign exchange for the country.

#### CULTURE:

*Dera Baba Jaimal Singh* (Punjab):

A unique academy being a seat of mystic learning. Started in the eighties of the last century by the soldier saint Baba Jaimal Singhji. It grew under the fostering care of his devoted disciple



Baba Sawan Singhji Maharaj, the great master as he came to be known and his successor Sardar Bahadur Inyat Singhji Maharaj. This mystic academy has flourishing branches in Delhi, Bombay, Calcutta and Madras. Its students are drawn from all the five continents. The Whites and coloured people from Africa, the Arabs and the Israelis from the Middle East, the Chinese and the Japanese from the Far East, gather here to learn mystic lore.

A library filled with books on spiritual subjects collected from all over the English-speaking world constitutes a noteworthy feature of the academy. It is perhaps the richest library of its kind in India. Even more important than the library is the publication undertaking, which has sent out a large number of titles in English, and a yet larger number in Hindi, Urdu, Punjabi, Sindhi, Gujarat and Marathi. All these books are written by the alumni of the Academy. A magnificent hall serves as a lecture hall, but when on occasions the trainees gather in larger numbers, open-air meetings are the normal rule. Powerful microphones carry the lesson to the farthest end of the multitude. A special guest house accommodates foreigners but there is no apartheid here, and the whites live in close proximity with the browns and the blacks. The academy has nothing to do with any religion. It asks not for change of creed. Its truth is as old as the hills. It proclaims that God is to be sought and realised within your own person. The research has to be conducted under the instruction of the Master who takes charge of the spiritual control room of each individual and has his hands firmly placed on each spiritual switchboard. And everyone has personal experience of the truth of these teachings.

#### *Khalsa Tract Society (Chandigarh, Punjab):*

Founded in 1894 by Bhai Kaur Singh Ji Dhupia, Bhai Vir Singhji and some others with the object of propagating the tenets of Sikh religion. The Society stressed on inward perfection and spiritual solace. For the complete development of human personality the Society presented in its tracts in a good literary style all aspects of human life such as religious, social, cultural, ethical, educational, literary and scientific. It runs a monthly paper called *Nirguniara* and it has published about 1340 issues. The Society has made useful contribution in other spheres of life also. In the field of Science it has published many useful books on subjects such as hygiene and physiology, botany and zoology,

astronomy, geography, chemistry, physics, agriculture and horticulture. It has done great service for the uplift of women. It has published works on cooking, home science, tailoring etc.

*The Mumbai Marathi Sahitya Sangh (Girgaum, Bombay):*

A literary and cultural society which owns a well-equipped theatre. The Sangh is primarily devoted to literary pursuits and its stage productions are not necessarily meant to be a commercial proposition. Recently the Sangh has started holding informal get-togethers of Marathi writers from Bombay. They meet on alternate Saturday afternoons and their talk centres round the writing projects of individual authors. Every year the Sangh conducts a number of lecture series. One of these series is named after its late founder-member, Dr. A. N. Bhalerao, who pioneered the dramatic activities of the Sangh. In 1969 Dr. Suresh Awasthi, Secretary of the Sangeet Natak Akademi, New Delhi delivered three lectures on the origins and development of the Indian folk theatre. The Sangh proposes to sponsor a lecture series devoted to modern European and American dramatists. (CNFI).

*The National Library (Belvedere, Calcutta):*

Considered as one of the great libraries of the world to-day; traces its history back to 1836 when the Calcutta Public Library was established with an initial stock of 6,500 books. Sixteen years later this library merged with the Imperial Library which consisted of several Government collections. This merger resulted in a 100,000 book library, the first government-financed library in the area. Following India's independence it was renamed as The National Library. It was formally opened to the public in 1953 and it was inaugurated by Maulana Abul Kalam Azad on 1-2-1953. The growth of the library was immediate. Private collections like that of Sir Asutosh Mukherji came in. Among the precious holdings in this collection are the seventeen volumes of The Journal of Indian Art (1886-1917); the rare edition of Henry Irving Shakespeare limited only to 150 copies; the Oxford edition of Samuel Johnson's works and a German edition of *Faust*. Books poured in from all parts of India as well as from other countries. This led to its expansion. An auditorium was built, followed by a new hostel, canteen and staff housing quarters. There is a free lending section and an average of 75 000 volumes are loaned annually. It also pioneered in the establishment of a Children's Lib-

rary. Opened in 1960 this section offers more than 10,000 multi-language books to the youngsters of Calcutta. The Library assists universities and other libraries by offering on-the-job training facilities. Libraries from all over India send staff members to study the National Library's book preservation methods. The Library is cooperating in another attempt to preserve the rich literary treasures of India. Under a joint Government of India-Unesco project, two lakhs of rare manuscript pages have been micro-filmed. The Library is handling all film processing, cataloguing and storing of negatives. Fifteen miles of steel shelves hold the library's books which are used by about 1,000 readers a day.

*Salar Jung Museum (Hyderabad):*

See Bulletin 1960, I, p. 94.

On July 24, 1968, President Zakir Hussain inaugurated the Salar Jung Museum in its new premises at Hyderabad. The new building, has an imposing exterior and stands in lone splendour on about ten acres of land on the bank of the river Musi. The life-size painting of Salar Jung III—flanked on either side by huge mirrors with richly decorated, gold-painted frames and four bronze feminine figures holding torches—faces the entrance. The Museum contains in all 35 rooms in its present set-up. Advantage has been taken of the reorganisation to rationalise the arrangement. Objects scattered in different rooms in the previous set-up have been brought together to form self-contained galleries that have each something to tell about a particular facet of art. A few new rooms have been created. One is the Salar Jung Room near the entrance which highlights the lives and times of the Salar Jungs and recreates the splendour of the periods of the Nawabs through the display of decorated Masnads, a richly carved, wooden bedstead and a dining table and chairs, artistically-painted palanquins and the different emblems of a bygone nobility. The Kashmere Room and the Egyptian Room are two among the others. The ground floor is devoted mainly to Occidental objects and also contains the Children's Section; the first floor to Oriental objects. The Jade Room, with its gorgeous exhibits, is on the first floor.

The rich collection of porcelain and furniture from many countries is easily the most impressive. The manuscript collection is also remarkable and contains rare items like a Quran of

the 13th century—bearing the autographs of the Emperors Jahan-gir, Shahajahan and Aurangazeb—and a richly illuminated book of poems by Mohammad Quli Qutb Shah, the builder of the famous Char Minar.

Some of the Japanese embroideries are breath-taking—they are so finely made that you would mistake them for paintings. The collections of arms and of clocks are no less astonishing than the others. In fact one of the most popular attractions of the Museum is a mechanical chiming clock in which, at the stroke of each hour, a man comes out of a little door above the dial and strikes the hours with a gong on a bell. The other popular features of the museum are the marble statue of the Veiled Rebecca, and Mephistopheles and Margarett finely carved in wood. This is one of the few museums in our country containing a collection of Western oil paintings. Among them are: the "Watchful Sentinel" by Landseer, "Orphee and Eurydice" by Watts, "Piazza San Mario" by Canaletto and "Still Life" by Chardin. The Museum is indeed a veritable treasure-house of art. Here we come across a cross-section of world art in various media. As a place of visual education in art and its universality, the Salar Jung Museum is indeed remarkable. (From IWI 19-1-1969, pp. 6-7).

#### *Vidya Niketan (Goa):*

Founded in 1913; a society devoted to educational and cultural work; it owns a theatre which can accommodate about 900 people; dramatic troupes from Maharashtra frequently stage their productions in the theatre. Some of the best actors and singers of the Marathi stage come from Goa. The organization which started as a society of Saraswat Brahmin community has over the years changed itself into a secular one and adapted its aims and activities to the democratic pattern introduced after liberation into the Union Territory's administration. (CNFI).

#### *Vishwa Yuvak Kendra Chanakyapuri (New Delhi):*

A multi-purpose international youth centre; The centre was contemplated in 1958 when the Third Assembly of the World Assembly of youths met at Delhi and the youth leaders from different national organizations in India decided to set up an International Youth Centre at Delhi. Conceived as an institution for building up youth leadership through a variety of programmes,

the Kendra will seek to supplement and strengthen the activities of various youth organisations. It will serve as an information centre for foreign students and youth delegations. It will sponsor programmes for bilateral exchanges of youth leaders, young workers and students with a view to promoting better international understanding and cooperation. It will serve as a meeting place for youths and provide hostel facilities for young visitors from abroad and delegations of youth organisations.

## DRAMA

### *Natya Academy of Goa (Goa):*

Mr. Gopal Mayekar, the Education Minister is the moving spirit behind this institution. Plans have been formed for a more comprehensive Kala Academy. The activities of the Academy would comprise art and music in addition to Drama. The Academy organises Drama camps annually. Mr. Prabhakar Gupta, a veteran man of the Theatre imparts training in fundamentals. Authorities on various aspects of the Theatre are invited to deliver lectures on such aspects as theory of Drama, history of Marathi Theatre and decor. The Academy proposes to sponsor a collection of indigenous musical instruments and to preserve the various folk forms in their original splendour.

## HISTORY

### *The Agra Historical Society (105 Nehrunagar, Agra-2):*

The aims and objects of the Society are:

1. To promote the knowledge of History with particular reference to the history and culture of Agra and its surroundings and to give impetus to historical research;
2. To hold seminars and symposiums where research papers will be read; lectures of eminent historians and scholars will also be organized under the same head;
3. The Patrons of the Society are the Governor of Uttar Pradesh, the Chairman of the University Grants Commission, the Director General of the Archaeological Survey of India, the Vice-Chancellor of Agra University and other eminent personages who might have rendered valuable service to the cause of historical research. There is a General Secretary for the Society.

## PHILOSOPHY

*Abhinev Gupta Institute (Lucknow):*

The University Grants Commission has set up at Lucknow University this Institute for the study of Indian Aesthetics and Shaiv Philosophy. Abhinav Gupta of the 5th century A.D. is one of the tallest figures of Indian civilization along with Panini, Chanakya, Ashwaghosh and Shankar. He is not only the savant of Kashmir Shaivism, but also the greatest exponent of Indian aesthetics. His living international importance today is, however, for the linguists of the world, who have discovered in him almost the perfect scientist of phonetics. Dr. K. C. Joshi, retired Professor and Head of the Sanskrit Department of the Lucknow University is the Honorary Director of the Institute.

## S.E. ASIA

## CULTURE

*Institute of Southeast Asian Studies (Singapore):*

Established in 1968. Its purpose is to stimulate research in the social sciences and humanities pertaining to Southeast Asia, initially with emphasis on the modern period. Its facilities are open to post-graduate scholars from all over the world, but especially to Southeast Asian nationals.

The Institute is solely devoted to research and performs no instructional functions. It receives financial support from the Government as well as from private donations. The Institute is managed by a Board of Trustees, an autonomous statutory corporation composed of representatives of the Government, the two local Universities, private foundations, and of professional and civic organizations. An Executive Committee, appointed from among the members of the Board and others, is in charge of day-to-day operations under the chairmanship of the Director, who is the Institute's chief academic and administrative officer.

The Institute will seek the closest possible cooperation with Singapore's two Universities, with Southeast Asian study centres and generally with institutions of higher learning in other parts of Southeast Asia. Study and discussion groups may be attended by visiting scholars and by other interested parties from Singapore or abroad, at the invitation of the Director.

The Institute plans to embark on an active publications program. In addition to placing its editorial and publication facilities at the disposal of resident scholars, it will endeavor to produce monographic and other works, including translations, as well as bibliographies and catalogues of existing research sources in Singapore and adjacent countries. Scholars are invited to submit suitable manuscripts.

From time to time, the Institute will host conferences and symposia dealing with selected topics in Southeast Asian studies, to which scholars from various parts of the world will be invited. The Institute will also be available for meetings devoted to problems of regional academic co-operation.

An energetic acquisitions program has been launched which will provide the Institute with an excellent reference and research library in the shortest possible time. The Library will seek to complement the ample collections already available in the Republic. In the first few years, concerted efforts will be made to collect periodicals, monographs and other works devoted to Singapore, Malaysia, Indonesia and the Philippines, particularly works in Asian languages. When financial and staff resources permit, materials on other parts of Southeast Asia will be added. (*News Letter*, October, 1968).

## UNITED KINGDOM

### CULTURE

*The India Office Library* (King Charles Street, White Hall, London):

Was founded by the Directors of the East India Company in 1801, to establish a Public Repository at the East India House, Laden Hall Street, London, for the safe custody of all oriental books and manuscripts placed in its care by its servants in India and by others. The Company's Directors, not content to remain passive recipients of such materials, very soon adopted a systematic policy for strengthening both the Library and the Museum with material illustrating Indian art, antiquities, social life and Natural History which was growing in association with the Library. Thus, it became both an orientalist research library open to the public and an official reference library of the Secretary of State for Commonwealth Relations.

On the transfer of the Company's powers to the Crown in 1858, the library came under the administration of the newly created Department of State, the India Office, and in 1867 was installed in its present quarters. On the extinction of the India Office in 1947, as a result of the Indian Independence Act of that year, it came under the control of the Secretary of State for Commonwealth Relations, to whom the responsibility for the conduct of relations with India and Pakistan was transferred.

The scope of the Library may be described briefly as Indo-logical; its printed books, manuscripts, and other resources cover every aspect of the Indian sub-continent. Aspects of the life and culture of other oriental countries, which bear closely upon Indian and Pakistani life, are also included within its scope.

The Library is open to the members of the establishments of the Commonwealth Relations Office, of the office of the High Commissioner for Pakistan; persons named in any issue of the India Office List; officers and ex-officers of the India or Pakistani armed forces or of the former British armed forces in India; and such others as have obtained readers' tickets, for which application should be made to the Librarian.

The Library possesses about a quarter of a million printed books, of which about 70,000 are in English and other European languages, and the rest in oriental languages. The European books form what is probably the largest collection of books on India in the world. The main oriental collections are Arabic (about 5,500 vols.), Persian (5,000), Sanskrit, with Pali and Prakrit (20,000), Bengali (24,000), Gujarathi (10,000). Hindi (20,000), Marathi (9,200), Punjabi (5,000), Urdu (20,000), Tamil (15,000) and Telgu (6,000). There are smaller collections in some 80 other oriental, mainly, Indian languages.

The manuscripts in European languages, in about 1,000 volumes include some 40 large collections, for example, Fowke, Francis Lawrence, Mackenzie, Creme and Raffles collections, mainly bearing upon British Indian History during the past four centuries. The oriental manuscripts number about 20,000, to which must be added several thousands of fragmentary manuscripts in Sanskrit, Tibetan, Khotanese and Kuchean. In the "Classical" languages the largest collections are in Arabic (32,000), Persian (4,800), Sanskrit (8,300), and Tibetan (1,900). The main collections in modern languages are Bengali (30 Mss), Gujarathi



(140), Hindi (160), Marathi (250), Oriya (50), Pashto (60) and Urdu (270). There are also some manuscripts collected from beyond the Indian peninsula, among which may be mentioned Burmese (250), Indonesian (110), Mo-so (111), Siamese (21), Sinhalese (70), Turki and Turkish (23).

There is a collection of paintings and drawing of Indian interest by Western artists, and a larger collection, numbering about 1,500 of Indian and Persian miniatures. Some of the oriental manuscripts contain illuminations of which about 2,000 are to be found in Persian.

The chief collection of photographic material consists of 2,300 negative plates and more than 30,000 prints of Indian archaeological interest.

It is the settled policy of the Library to publish, so far as it is possible, catalogues of the various language collections of books and manuscripts. There are recently published catalogues of books in Sanskrit. There are older catalogues of books in Assamese, Bengali, Gujarathi, Hindi, Marathi, Oriya, Punjabi, Sindhi and Urdu; a revised catalogue of Tamil books, as well as those in Malayalam and Pali are now ready. A catalogue of authors of European books was published towards the end of the 19th century and supplements to it were printed at intervals until 1936. In that year it was decided to discontinue the printing of these supplements, and, instead, to prepare for publication a complete subjectwise catalogue of European books.

Catalogues have been published of the manuscripts in European languages (5 vols.), Sanskrit (4 vols.), Persian (2 vols.), Avestan and Pahlevi, Pali, Assamese and Bengali Marathi, Oriya, Urdu and Burmese. Catalogues of Gujarathi, Malayalam, Rajasthani, Sindhi, Tibetan and Chinese manuscripts are also being prepared for publication.

The library published in 1939 specimens of Arabic and Persian palaeography, the plates in this work being reproduced from the manuscripts. A history of the Library, "The Library of the India Office; a Historical Sketch", was published in 1938. A guide of the Indian Office Library, published in 1952, describes the Library's resources in detail. Reproductions of selected oriental miniature

paintings (including paintings in manuscripts) are now being published in two series, monochrome photographic prints and colour prints.

Both books and manuscripts may be borrowed from the Library. A reader may have on loan up to eight printed volumes at a time. The period of loan is one month in the first instance, but this period may, on a written application, be extended by five successive renewals each of a month's duration. Books may also be borrowed by post. Manuscripts are lent only to approved institutions, such as university libraries.

Arrangements can be made on request for the photographing, microfilming (including microfilming in colour) or photostating of any of the Library's printed books, manuscripts and paintings. The systematic microfilming of the more important oriental manuscripts has been proceeding for some year. A positive or a negative can be supplied to order.

The archives of the East India Company of the Board of Control and of the former India Office are in the custody of the record department of the Commonwealth Relations Office. Application for permission to consult them should be made to the Superintendent of Records, Commonwealth Relations Office. Archives may be consulted only in the reading room of the India Office Library. (*The Hindu*, dated 2-2-1969).

## U.S.A.

### CULTURE:

*Centre for South-East Asian Studies* (Northern Illinois University, DeKalb, Illinois, 60115):

Established in 1963. The centre is charged with coordinating academic courses dealing with Southeast Asia and with developing and administering other programs at the University which are concerned with the area. These programs include: sponsoring conferences and lectures involving visiting-scholars and public officials; providing consultation facilities for schools, public and private organizations, and private businesses in Illinois with an interest in Southeast Asia; obtaining and administering funds for scholarships and for faculty research grants; engaging in research

projects; and operating a limited publications program and promoting publication of sponsored research on Southeast Asia.

Instruction in Southeast Asian languages is presently limited to Indonesian, Malay and Thai, with courses being offered at beginning, intermediate and advanced levels. The language program is staffed by Dr. David de Queljoe (Indonesian and Malay), Mrs. Sylvia Krausse (Indonesian), and Miss Beatrice Teodoro (Thai).

Undergraduate and graduate courses on Southeast Asian subjects presently are offered in the fields of anthropology, geography, history, political science, and sociology. While there is no major in Southeast Asian Studies, students, in accordance with departmental requirements, are permitted to pursue a concentration in Southeast Asian Studies, combining coursework in several fields. For the present, work at the Ph.D level involving the Southeast Asian concentration is limited to the Departments of History and Political Science.

Library holdings on Southeast Asia are already fairly extensive, particularly those materials published in English. The library is engaged in expanding these holdings to include materials published in the major languages of Southeast Asia, and has already accumulated a large number of items in Indonesian and in Thai.

(*News Letter* October 1968)

*Interuniversity Southeast Asia Committee (ISAC)* (University of Michigan, Ann Arbor, Michigan 48104):

The Southeast Asia Committee of the Association for Asian Studies has been involved in the creation of new group, the inter-university Southeast Asia Committee (ISAC), which has recently been recognized as a functional committee of the Association. Three general aims are envisaged for ISAC:

1. to promote Southeast Asian Studies in the United States;
2. to promote cooperation among Southeast Asian programs in American Universities; and
3. to promote cooperation between American scholars and scholars in other parts of the world in the field of Southeast Asian studies.

*New Graduate School of Asian Studies* (California Institute of Asian Studies, 3494 — 21st Street, San Francisco, California 94110): Has been opened in San Francisco. Programs in philosophy, theology, sociology, Asian art and languages are being offered to candidates for the Master's degree and Doctorate.

The Institute's president, Dr. Haridas Chaudhuri, a graduate of the University of Calcutta, declared "that this new graduate school will aid understanding between the United States and Asia, and will provide facilities for systematic studies and original research in the cultural heritage of the East."

*South Asia Centre* (Kansas State Varsity, Manhattan Kansas):

One of the fastest growing new programmes at Kansas State University (KSU) is the University's South Asia Language and Area Centre.

Among the first of the nation's land-grant universities, KSU has for more than a century been a vigorous centre of teaching and research. Its focus is international. Since its first foreign graduate in 1886, over 1,700 students from other countries have received KSU degrees. There have been 537 from India, 38 from Pakistan and one each from Afghanistan and Ceylon.

In addition to its role in training students from South Asia, KSU has, since 1956, provided technical advice and assistance in agriculture, animal husbandry, home economics and veterinary science in India. To complement these efforts and to help students gain an in-depth understanding of South Asia, plans for the South Asia Centre were begun in 1965. The KSU Centre, one of 13 South Asia language and area centres at American universities receiving Federal Government assistance; opened in September, 1967. It offers courses in anthropology, agricultural economics, geography, history, political science, philosophy, languages, literature, linguistics and a special Centre-directed course that examines the civilisations of South Asia on an inter-disciplinary basis. One of the faculty members instrumental for the founding of the centre is Dr. Kenneth Jones, an assistant professor of history.

Dr. Albert Franklin, became the centre's first full-time director in September, 1968. Two courses in Urdu are at present taught at KSU and at least two more South Asian languages will be

offered soon. Dr. Franklin, himself fluent in several languages, including Tamil, is a former American Consul-General in Madras.

Enrolled in the South Asia programme this year are 122 undergraduates and 14 graduate students. The centre, in addition to the courses it offers, sponsors cultural events, a monthly faculty colloquium and public lectures on South Asia, by visiting lecturers and KSU faculty members. The South Asia faculty also takes part in joint programmes with other colleges and universities. A library is being developed at the centre.

## SECTION IV(B): SCHOLARS AND ARTISTS

### INDIA

#### DANCE :

##### *Joshi Damayanti (Bombay):*

See *Bulletin* 1960, Part II, p. 311; was born in Bombay in 1932. She began her career as a professional dancer at a fairly young age. She received her training in Kathak from Gurus Sitaram Prasad, Achchan Maharaj, Lachchu Maharaj and Hiralal. Smt. Joshi Damayanti has performed very extensively, both in India and abroad. She has been to Japan and some other countries as a member of a Cultural Delegation and also visited some European countries on performing tours. She has appeared in many international festivals and conferences. She has experimented with new themes in Kathak. Won the Sangeet Natak Akademi award in 1969.

##### *Kamala (Madras):*

See *Bulletin* 1959, Part II, p. 310; was born in 1933 in Mayuram, Tanjore District. She took to dancing at a very early age and has continued to perform for nearly three decades now. She received her training in Bharatanatyam from Shri Vazhuvoor Ramaiyya Pillai. Smt. Kamala has performed all over India and in several countries abroad. She was a member of a Cultural Delegation to the Far East in 1958. She has also choreographed dance-dramas which have been staged extensively. She has received titles and honours for her achievement in dance from various associations and organisations. The State Sangeeta Nataka Sangam honoured her with the title 'Kala Sikhamani'. She runs her own school for training in Bharatanatyam in Madras. Won the Sangeet Natak Akademi award in 1969.

##### *Krishnamurti Chinta (Kuchipudi):*

Born in 1912 in the village of Kuchipudi, has long held the Kuchipudi stage both as an outstanding actor-dancer and as a teacher. He is the son of Shri Chinta Venkataramaiah, who founded the famous Venkatarama Natya Mandali in 1865 and with which Shri Krishnamurti has also been long associated. Shri Chinta

Krishnamurti has for several years worked as the Principal of the Sidhendra Kalakshetram, in Kuchipudi and is at present its Kula-pathi. He is the *guru* of several leading performers and teachers of Kuchipudi, including the great Kuchipudi dancer, Shri Vedantam Satyanarayana. Shri Chinta Krishnamurti received the title of 'Bharata Kalaprapurna' from the Andhra Pradesh Sangeet Natak Akademi. Won the Sangeet Natak Akademi award in 1969.

*Kunjan Panicker Kurichi (Alleppey):*

Was born in 1887, in a family of hereditary Kathakali artistes, in Neelamperoor, a village in the Alleppey district in Kerala. He received his early training in Kathakali from his uncles the Gurus Kochayyappa Panicker and Rama Panicker, and later he worked intensively with Guru Appunni Poduval, of Cochin, and Guru Koottil Kunjan Menon, of Malabar; thus he imbibed the best in the Kathakali traditions of Travancore, Cochin and Malabar, and eventually evolved a style of his own. At a young age, Shri Panicker served as a senior artiste in the Kathakali troupe of the Travancore Royal Family. He has won high acclaim for his depiction of several distinctive role in Kathakali, but is well known for his rendering of Hamsa in Nalacharitam. He has received high honours for his sustained creative work in Kathakali from cultural bodies in Kerala. He got the State Sangeet Natak Akademi Award for his contribution to Kathakali in 1964. Won the Sangeet Natak Akademi award in 1969.

*Minati Dr. Mishra (Bhubaneshwar):*

A distinguished danseuse from Orissa; learnt Odissi dances from professional exponents of the art in her State; after taking her M.A. degree in literature from Utkal University, she proceeded to Madras where, under an Orissa Government scholarship she studied dancing at Kalakshetra for some time and later learnt Bharata Natyam at the feet of the late Guru Chokkalingam Pillai of Pandanallur. At the invitation of a delegation from Zurich which was impressed with her dances, Minati proceeded to Switzerland and from there to Germany. With Berlin as her headquarters she toured the Federal Republic of Germany where the German TV had already introduced her dances to innumerable homes; she joined Marburg University as a student of Indology under Professor Wilhelm Rao. She produced a thesis on Natya Shastra and obtained a doctorate. Returning home she received more lessons from the late Guru Chokkalingam Pillai. She got the title 'Natya

Visharada'. She is now Principal of the Utkal Sangeet Mahavidyalaya at Bhubaneswar.

*Patnaik Kali Charan (Utkal):*

See *Bulletin*, 1960, Part I, p. 127; born in 1899 in the Cuttack district of Orissa, has spent all his life in the promotion of music, dance and drama. He has been a pioneer in the revival of the performing arts in Orissa and has greatly contributed to their promotion and development. He combines in him the qualities of a creative artiste and a scholar and while he himself has been an actor, dancer and a musician, he has trained many artistes in all the fields. He established in 1939 the Orissa Theatres in Cuttack which was the first professional Oriya Company. He has written many mythological and social plays which have been very popular on the Oriya stage. He has also written poems and several collections of his verses have been published. In recognition of his poetic talent, he received the title of Kabichandra from the Gajapati Maharaja, Puri, in 1944. He has received many other titles and honours from various cultural bodies. He is the Vice-President of the Orissa Sangeet Natak Akademi. In the scholarly field, his most significant contribution is the editing of several rare manuscripts in Oriya on music, dance and drama. Some of these edited manuscripts are: *Ragachitra* and *Abhinaya Darpana Prakasa*. His other books on music are *Sapta Swari* and *Suralekha*. His Oriya translation of *Gitagovinda* has been highly acclaimed. The Sangeet Natak Akademi conferred on him a Fellowship in 1969.

## LITERATURE :

*Venugopal Pillai, Vidwan M.V. (Madras):*

A great Tamil Savant: Born at Metupalayam near Saidapet, Madras on 31-8-1896. In his early days he learnt Tamil from Mr. Ka. Ra. Govindaraja Mudaliar and later Tamil and English from 'Kala Nilayam' T. N. Seshachalam Iyer. He started his career as a Tamil teacher in the Muthialpet High School from 1920-23. He then joined the Luthern Mission Fabricius High School, Purasawalkam. He retired from the teaching profession in 1938 due to ill health. After leaving the profession he has entirely been devoting his attention to writing and editing work. He is the author and editor of numerous books in Tamil for schools and colleges. He has edited many ancient works. Notable among them are given below: "Irayanar Ahapporul", "Tholkappiam Solla-



thikaram" with Nachinarkiniar commentary; "Thanjaivanan Kovai Vilakka Kurippurai"; "Attaprabandam Vilakka Kurippurai"; "Siddar Gnana Kovai"; "Yapparunkala Virudhi".

He is now the Principal of 'Sundarar Tamil College', Purasawalkam. He is also conducting Tamil classes in other institutions in Madras City. A Vaishnavite by birth, Vidwan Venugopala Pillai has a catholicity of outlook. He is noted for his mastery of "Jeevaka Chintamani" (one of the five great epics in Tamil literature) which is considered to be a Jain work. Thiru-Vi-Ka has conferred on him the title 'Chinthamani Chelvar' in view of his mastery of the work. His services to Tamil literature, especially to grammar, have been praised by many a Tamil scholar—noted among them being Dr. U. V. Saminatha Iyer, Thiru V. Kalyanasundara Mudaliar, Mr. Raghava Iyengar, Dr. R. P. Sethu Pillai and Kalki R. Krishnamurthy. He was presented with a shield by the Tamil Writers' Association. He has been awarded the title of *Senthamizh Kalanjiam* by the Madras Chief Minister, Mr. C. N. Annadurai, at a function held in connection with his 72nd birthday held at the Children's Theatre, Madras on October 29, 1967.

## MUSIC :

### *Abisheki Jitendra* (Goa):

An enterprising young musician, who stresses the need to revive vigorously the fading tradition of God's music; disciple of Jagannathabhuvu Purohit who was himself a disciple of the late Vilayat Husain Khan; his stage music owes a lot to his master's style; toured the United States as a member of Ravi Shankar's troupe.

### *Khan Ali Akbar* (Calcutta):

An outstanding musician playing on the Sarod considered to be one of the most difficult of stringed instruments—born in 1922; his musical training started at the age of three when he "lispd in Sarod notes"; underwent the most exacting musical training under his father Alauddin Khan; he had to practice for 10 to 12 hours a day; accompanied his distinguished father on the Sarod during his performances in Uday Shankar's troupe throughout India; began giving solo performances in public from his seventeenth year. Was on the staff of the Lucknow Station of the All India Radio for a couple of years; a few years later he became

the Court musician in Jodhpur from where he migrated to Bombay and thence to Calcutta; in 1955 he was invited to the West by the efforts of his admirer and friend, the well-known Yehudi Menuhin. "Ravi Shankar and he have done more for the popularisation of Indian music abroad than all our cultural delegations put together and they have a vast following wherever they go." He is at his best when playing before a select circle of discerning few. "Today Ali Akbar is a mature artist. Having won many national honours and high acclaim abroad he is at the peak of his career. Ali Akbar's creative urge finds an outlet through different channels, such as devising new raga combinations, composing music for films or adapting Carnatic ragas into Hindustani style. He is also a good vocalist."

*Khan Mushtaq Ali* (Varanasi):

Was born in 1911 at Varanasi. Belonging to an illustrious family of instrumentalists of the Senia *gharana*, he received training in the *sitar* and the *surbahar* from his father, Ustad Ashiq Ali Khan. Even as a child he showed great promise and gave his first public concert at the age of twelve. He is known for his traditional style of playing the *sitar*. He has been honoured by various cultural bodies and was the Court Musician of Jaunpur State. Won the Sangeet Natak Akademi Award in 1969.

*Kurdikan Mogubai* (Goa):

An eminent vocalist of the Atroli-Jaipur *Gharana*; was born in 1904 at Kurdi, Goa. At a very early age she received her training from Ustad Alladiya Khan of Jaipur *Gharana*. She was also a pupil of Ustads Hyder Khan and Vilayat Hussein Khan. Smt. Kurdikar is known for an authentic rendering of the style of her *gharana* in a vast repertoire of rare *ragas* and the complex patterns of *tans*. She is also a very distinguished teacher, having trained many vocalists. She has been a highly respected concert Musician for decades. Won the Sangeet Natak Akademi Award in 1969.

*Lal Chatur* (Delhi):

A well-known Tabla player, percussionist, born at Udaipur in 1926; Died at the age of 40; no formal education; hails from a family of musicians; pupil of Pandit Nathu Prasadji who was a reputed tabla player in the Darbar of Maharana Bhopal Singh Ji of Udaipur, and Ustad Hafiz Mian; joined the All India Radio at

Delhi in 1947; played on the tabla with masters like Ravi Shankar, Ali Akbar Khan, Pandit Omkarnath Thakur; has toured Britain, the U.S., North America, U.S.S.R. and given performances. Commenting on the performances of Chatur Lal, the famous German newspaper, *Frankfurter Rundschau*, said: "Our little drums are struck with sticks. However virtuous they may be, yet compared to the art of the Indian tabla-player, Chatur Lal, they sound barbarian. His playing sometimes sounded like rhythmically arranged drops of rain; sometimes the fingers flew over the membranes like a busy family of salamanders." "On the occasion of the Paluskar Musical Festival in Delhi in 1960, the music critic of *The Statesman* aptly commented on the style of this great percussionist: 'After the interval Chatur Lal gave a fine tabla recital. Playing with great skill and finesse and weaving his percussion sonorities into every conceivable caprice of form and rhythm, he gave proof of his supreme command of the instrument. With perfect coordination between the two hands, the artiste played with tremendous zest and fervour passing at times into a mood of rhythmical abandon. It was a most impressive recital—forceful, fluent and almost unbelievably elemental in its rhythmic appeal'". (I.W.I. 20-10-1968)

*Narayanaswami, K. S. (Trivandrum):*

Was born on 27th September, 1914, at Koduvayur, and is a well-known *Vainika*. He had his training under the distinguished musicians Sri T. Sabhesa Iyer, Sri K. Ponnaiah Pillai and Veena Sri Subramania Iyer. Known for his wide knowledge of Karnatak music, he has also been an eminent teacher. Formerly on the staff of the Annamalai University at present he is the Professor of *Veena* at the Swati Tirunal Academy of Music, Trivandrum. He has compiled the musical works of Swati Tirunal and also Tamil Compositions. He was a member of the delegation of Indian Musicians to the U.S.S.R. in 1954. He performed at the Bath Music Festival, England in 1960. Won the Sangeet Natak Akademi Award in 1969.

*Nirmala Devi (Bombay):*

Vocalist; born in Varanasi in 1927; regular training in music from her twelfth year. Ustad Ata Khan of Patiala was the first to initiate her into the world of *Khayals*, *thumris* and *ghazals*; later migrated to Bombay and her real training in music began

under Ustad Abdul Rahman Khan of the Patiala Gharana, one of the most difficult styles of Hindustani music. "Nirmala's thumris remind one of Bade Ghulam Ali's style, and this singer confesses her intense admiration for his music. However, the credit for grooming her into such a polished thumri and ghazal singer goes entirely to Rahman Khan. It was he who persuaded her to come out of her shell and record, a decade ago, those songs which made her instantly popular. Later, after she married film actor Aroon, Nirmala was launched into the world of films. She has acted and sung in more than thirty films. A regular and popular radio artiste, she has won appreciation at several AIR light music concerts. Although Nirmala Devi enjoys singing an occasional khayal, one can easily see that her voice is made for the lighter classical forms. Like Lata, she is gifted with a high-pitched but remarkably well-modulated voice capable of rendering songs with feeling and meaning.

*Shankar Lakshmi (Madras):*

A versatile younger musician of North India; born in Jamshedpur in 1926; at the age of eight took lessons in Bharata Natyam from Guru Kandappa Pillay. In 1939 when Uday Shankar and his troupe visited Madras, Lakshmi and her master joined the troupe and accompanied it to Almora. She devoted all her time to learning various styles of dancing. She now began to be captivated by the sarod recitals of Baba Alauddin Khan and Ali Akbar Khan. Lakshmi married Rajendra Shankar, brother of Uday Shankar. She then settled down in Bombay and then followed a hectic period during which she played several dancing roles. She also acted, danced and sang in a Tamil film. Her health broke down and she was in rest for two years. She had to give up her dancing role. Then she took to music and turned to play-back singing. Music Director Madan Mohan found her voice suitable for light-classical music in which she became an adept under the excellent teacher of the Patiala Gharana, Abdul Rehman Khan. In 1962 toured Europe and U.S.A. as the singer and orchestra leader of Uday Shankar's troupe. "Lakshmi tries to adapt the Carnatic style of swara-singing to her "khayal barhat". Her popularity rests chiefly on her clever and polished Punjab ang thumris, dadras, and bhajans. Her greatest assets are her brilliant and melodious voice which can ramble and ricochet with ease over full three octaves, a polished style, dedication to music, and an, intelligent approach to her art. Added to all this she has a serene temperament, a

complete lack of "nerves", and a thoroughly unspoilt and friendly nature. (I.W.I., 29-12-1968)

### *Siddheswari Devi (Varanasi):*

Born in Varanasi in 1907 in a family of musicians, Siddheswari Devi had her early training under Siyaji Misra. Having no children of his own, Siyaji Maharaj treated her as his own daughter. He taught her the main ragas. Siddheswari's training under Siyaji Maharaj continued until his death, after which she learnt a few ragas from Rajah<sup>9</sup> Ali Khan of Dewas, and later from Inayat Khan of Lahore. However, her greatest guru—the one to whom she attributes her musical disciplining most—was no other than Bade Ramadsji of Varanasi. Siddheswari's debut as a *sammelan* singer was in a mammoth Calcutta conference nearly 30 years ago. Three decades have passed since that conference, and Siddheswari has lost count of the number of recitals she has given at concerts and conferences, and in AIR national programmes. Even now she is in great demand at different concerts. Siddheswari has been the recipient of many honours, including the Padma Sri from the Government of India. Once she said "I want to die singing a perfect *tan* before an appreciative audience. I feel closest to God when I am lost in my music." (From I.W.I., 19th Jan. 1969, p. 61)

### *S. Srinivasa Iyer Alathur (Madras):*

Was born in 1911 at Ariyalur, Sri Srinivasa Iyer is a distinguished vocalist. Along with his associate, Alathur Sri Sivasubramania Iyer, he studied with Alathur Venkatesa Iyer. He and Sri Sivasubramania Iyer always sang together at concerts and came to be known as the Alathur brothers. The two have been honoured by various organizations, received the Sangeet Kalanidhi title of the Madras Music Academy in 1965, and were the Court Musicians of Travancore. With the demise of Sri Sivasubramania Iyer, Sri Srinivasa Iyer has continued to perform alone. He is known for the purity of rendition of *kritis* and mastery over *laya* and *pallavi*. Won the Sangeet Natak Akademi Award in 1969.

### PAINTING :

#### *Bendra, N.S. (M.S. University, Baroda):*

See Bulletin 1960, part II, p. 313; Mr. B. Kotaiah writes in "The Hindu" dated 26-1-1969 "This year's Padma Shri" award for painting has gone to N. S. Bendre.

Narain Shridhar Bendre is a versatile painter, having mastered various forms of expression. Numerous miniatures, water colours, oils, crayon drawing are some of the art forms he attempted with great success. Representational in some pictures, descriptive in a few, romantic in others, naturalistic in some Bendre has revealed himself as a manysided genius.

A highly developed sense of colour, an inimitable ability to grasp form and content and clarity of expression distinguish his pictures.

Born at Indore in 1910, Bendre graduated from the Agra University in 1933. Next, he had his art education at the State School of Art, Indore. M. F. Hussain, the famous painter and also a recipient of the "Padma Shri" award (1966), was his school-mate at Indore. Proceeding to Bombay, Bendre obtained in 1933 the Government Art Diploma.

Bendre started his artistic career in Kashmir, a painter's paradise! Employed in the Visitors' Bureau of Kashmir as artist-cum-journalist, he made a number of sketches of that fascinating valley. His stay in Kashmir lasted for four years from 1936 to 39. Returning to Bombay, he set up a studio of his own and started turning out portraits and story illustrations. He tried his hand at murals also. At the same time, he began teaching students in his studio. For some time, he took a career as an art director in film studios. A number of awards and honours have adorned Bendre's artistic career.

From the beginning, Bendre was possessed with wanderlust. He has toured throughout India. In 1946, he visited Shanti Niketan to study the techniques adopted by the artists of that place. In 1947-48, he visited the U.S., the U.K., France, Holland, and Belgium to acquaint himself with the latest trends in painting. While in New York, he studied graphic art under a famous artist, Armin Landeck. He held shows of his pictures at a number of American cities. In France, he learned the Gouache (opaque water colour) technique of painting. In 1952, he toured China as a member of India's first cultural delegation.

Having joined as a teacher in the College of Fine Arts, Baroda University, some years ago, he rose to be its head and professor. He still teaches there."

*Bose Manjhari* (Calcutta):

Contemporary painter. Studied art at the St. Martin's School of Arts, London and later under Prof. Anil Bhattacharya in Calcutta. She has held a few exhibitions of her works. Her paintings have been acquired by several leading galleries in Calcutta. Her paintings were on show at Max Muller Bhavan, Madras recently. They reveal the work of an artist with a rich palate and lively sense of form.

*Hussain, M. F.* (Bombay):

See *Bulletin*. 1961, Part I, p. 114. Mr. B. Kotaiah writes in *The Hindu* dated 26-1-1969.

"Rambrandt and Picasso have been the two major figures for me", says Hussain. A turning point in Hussain's career came when he visited the exhibition of sculptures and miniatures organised in New Delhi in 1948. It revealed the wealth of classical art at its best the full-breasted females of Mathura art and the delicately drawn figures of Moghul and Rajasthani schools of painting. Visiting next a number of European countries, Hussain exposed himself to the influence of new trends in painting. Far from breaking down under the impact of Western techniques, Hussain not only absorbed the diverse influences, but perfected a style of painting which employed modern techniques in depicting Indian subjects.

An artist's idiom is a matter of line, form and colour, symbol and metaphor. Hussain's lines are sensitive, strong and nervous. They mix admirably well with the forms which are warmly coloured. To give tension to the figures a little distortion is used.

Hussain's earlier pictures were marked by joyous and rhythmic stillness. As the years rolled by his pictures became filled with compassion, pain and an awareness of the misery of existence. He became not only merely a painter of life, but a commentator of it.

Hussain's figures are Indian — internally Indian; They are real and ideal. They look solitary, sensitive and brooding over the mystery of existence. Men are contemplative, gay and heavy with thought. Women are lyrical, sad, inquisitive, watchful and a bit sensuous. Woman — only Indian woman — occupies a pro-

minent place in his art. According to him, woman is capable of immeasurable love, pity, pain, passion. It is this woman that has been glorified in Hussain's art.

This philosophy of his art, he expressed with the help of archaic metaphors. A round moon darkened by criss-cross lines symbolises the darkness and light of life. Cactii, spiders, serpents, eagles, bulls are the symbols of dark powers of life. Massive horses racing across the canvases show the power of passion.

An introvert and an intellectual, his pictures are full of compassion. A product of present-day India, he paints with great intuition and ability the "Indianness" of the Indian subjects as few other contemporary painters do. Hussain was awarded the 'Padma Sri' in 1966.

#### *Prasanna (Bombay):*

S. V. V. writes: "Passing through various stages of perception and taking stock of the relevant findings obtained, Prasanna today is able to interpret tellingly a natural setting in terms of form and colour. The broad sweeping, strokes give a wide dimension to his composition, while through a studied colour scheme he captures a sense of depth and distance, wherever necessary. Landscapes and seascapes offer the first impetus and, in his study of movement or solidity, Prasanna seeks to translate his response and reactions with deft arrangement of forms and subtle manipulation of colour. The cautious treatment happily does not rob the compositions of force, and one feels the full impact of a wide expanse in Prasanna's paintings. Original in his conception, there is little trace of any outside influence in his work, and this makes one appreciate Prasanna's compositions all the more." (For specimens of his recent paints, see *I.W.I.* 5-1-1969, p. 25).

#### *Safrani Shehbag (Fordham University, New York, U.S.A.):*

A young Indian painter;; 27 years old; education at the Government College of Fine Arts and Architecture, Hyderabad and later under Banayya Sab, a leading exponent of the Nirmal School. He is widely travelled; won the first prize in Sculpture at the 22nd All India Fine Arts Exhibition, Hyderabad. He worked under two eminent Syrian Artists and continued his education in Rome studying under well-known Italian artists and attending the Academy



of Fine Arts. He exhibited his paintings, mostly oils in Rome and won several gold medals. He received a Scholarship from Fordham University in 1967 for study and research and is now assisting the Chairman of the Fine Arts Department, Prof. Irma B. Jaffee. He recently held an exhibition of his paintings in Washington. *The Washington Evening Star* critic commended his paintings as follows:—

Shehbaz Safrani combines "colours, which another artist said 'should clash but don't. In one painting he has a combination of brilliant greens mixed with tangerine, yellow, black grey and blue."

#### PHILOSOPHY :

*Balasubramanya Sastri, Brahmasri, K. (Madras):*

Scholar in the Mimamsa school of Indian philosophy. Born in Mangudi (Tanjore district) in 1904; Vyakarana, Mimamsa and Sahitya Siromani; son of Sri Pandit Kailasanatha Sastriar; studied Mimamsa in the Raja's College, Tiruvaiyar under Sri M. M. Chinna-swami Sastriar and Vyakarana and Vedanta under Vaidynatha Sastriar and Nilakanta Sastriar; now Principal, Sanskrit College, Mylapore, Madras.

*Ramanatha Dikshitar, Brahmasri (Madras-5):*

Vedic and Vedantic scholar. Son of Sri Mahalinga Dikshitar a descendant of Sri Appayya Dikshitar; studied Veda under his father; Samaveda Vidvan, Srouta and Smartha prayogin; joined Jambukesvaram Patasala and studied Vedanta under Sri Rama Sastriar; was Sanskrit Pandit in the National High School, Mannargudi and was examiner in Veda Sastra Paripala Sabha examinations.

*Subramanya Sastri, Brahmasri (Madras-5):*

Vedantic scholar. Was born in Serugamani, Trichy District. Vedanta Siromani; joined the Vedanta Patasala at Jambukeswaram and studied under Sri Viswanatha Sastriar of Tiruvaiyar; was Vedanta Adhyapaka in Veda Vedanta Patasala at Pazhuyur; a fluent speaker; has travelled widely in the north on many lecture trips. ३

## SCULPTURE :

*Bisht Ramesh* (Lucknow) :

Sculptor; Graduated in 1968 from the Government College of Arts and Crafts, Lucknow; Won the U. P. State Lalit Kala Academy award in 1965. His major medium presently is ceramics. Yet he has tried to handle stone, wood, cement plaster, metal and terracotta with equal dexterity. "Having undergone classical discipline, Mr. Bisht has been naturally attracted to the inevitable lure of the modern abstract, but only in so far as it is valid in keeping with the distortions of the modern world itself. He has not yet become weird, fantastic or incomprehensible to the common or even the inner senses. He is a conscious artist: deliberate and certain. The U. P. State Lalit Kala Academy held an exhibition of sixty of his sculptures in 1968. What impresses me is his love of animals, right from the hare to the horse, with the slow and smug buffalo strutting out prominently in between, whom he has carved out with literary faithfulness and soulful beauty. All his women figures touched me deeply with their dignified bearing, overwhelming pathos and yet complete womanliness, without being either erotic or vulgar. Serenity of feeling and sobriety of execution lend a religious classic quality to his sculptures of *woman*. I find the classic element is Mr. Bisht's true forte, whereby alone he can recreate himself into sculpture of abiding beauty. He has, however, long years before him to experiment and discover himself and his best." (C.N.F.I., Nov. 1968, p. 38).

## THEATRE :

*Vidyabinode Phani Bhusan* (Hooghly) :

The late Vidyabinode Phani Bhusan was born in December, 1894, in Garangacha, district Hooghly, West Bengal. He was attracted to the theatre at an early age inspired by his father who himself was a well-known actor in the Jatra theatre. Phani Bhusan appeared on the Jatra stage at the age of 23 and in his long acting career of more than 50 years he did some 200 varied roles. His acting was marked by great vigour and showed immense histrionic talent. He was honoured by the title of "Vidyabinode" and in the Jatra circle, he was popularly known as "Master-mashai". Apart from acting, Phani Bhusan was also a successful Jatra play-

wright and wrote some 100 Jatra plays on historical and mythological themes. Got the Sangeet Natak Akademi Award in 1969.

*Thaker Jashwant* (Ahmdabad):

Was born in 1915. He was attracted to the theatre at a very young age. He began his regular theatrical career from the year 1943, when he joined the Indian People's Theatre Association. He soon became a pioneer of the new Gujarati theatre movement. He has, during some 15 years, acted in and directed a large number of plays. Some of his major roles are Shahjahan in *Shahjahan*, Hamlet in *Hamlet*, Chanakya in *Mudrarakshasa* and Shivaji in *Raygarh Iyare Jage Chhe*. Shri Thaker has also been associated with dramatic training and he joined the Department of Drama, M.S. University, Baroda, in 1950. He is now working as the Head of the Department of Drama in the H.K. Arts College, Ahmedabad. He is associated with several Academic Boards and Educational institutions. He has also written on theatrical subjects and edited theatre journals. He edited in 1947-49 a fortnightly Gujarati magazine, Natak. Won the Sangeet Natak Akademi award in 1969.

## SECTION V: EXHIBITIONS

### THANJAVUR SCHOOL OF PAINTING EXHIBITION, 1969

Kora Ramamurthi, whose paintings (in Thanjavur and Kalamkari medium), are on show at the Museum Centenary Exhibition Hall, Egmore, is a traditionalist whose art is deeply rooted in Indian cultural mores.

Ramamurthi who had his training under Roy Chowdhury, is a perceptive painter and a discriminating collector of antiques. He is trying to revive the indigenous styles and modes of painting in vogue in Thanjavur and Andhra after diligent study and research.

The Exhibition which has 30 pieces, includes portraits, figure studies, landscapes, hillsapes and a still life. A beautiful study in colour of Maharaja Serfoji, ruler of Thanjavur, who fostered painting, music, dance and other arts and crafts, gives us an insight into the refined technique of the painter of the Thanjavur school.

"Apsarasa", copy of a fresco from Sigeria, Ceylon and "Parvathi", copy of a fresco from Panamalai in South Arcot, done in Kalamkari medium on cloth, are fine figure drawings in soft and subdued colours. "On the way to Tirupati Hills" is a huge painting in the Thanjavur style, which is colourful with a bold sculptural relief. It looks as if it is an embossed plaster cast with three dimensions. The "Mother and Child" motif, finds expression in two pieces. Three studies on "Night Club", depict the dancer in all poses, with gaiety and abandon, in a typical western background.

Two big panels in Kalamkari "Asthamaaya", "Anna's Asthamaya", portray the last journey of C. N. Annadurai. In a vast background of sombre black, blue and red, we see the funeral procession amidst a sea of heads. "Swapna Sundari" and "Portrait" are two figure drawings, done in Kalamkari on silk.

The exhibition was declared open by Mr. M. Ananthanarayanan, Chief Justice of Madras. Earlier, Mr. A. K. Gosh of the *Amrita Bazar Patrika* introduced the artist, Mr. Kora Ramamurthi and stressed the necessity for preserving ancient styles of paintings and works of art in India. (*The Hindu*, dated 13-4-1969).

## EXHIBITION OF FOLK MUSICAL INSTRUMENTS, NEW DELHI, 1968

An Exhibition of nearly 400 folk and tribal musical instruments was held from November 15-22, 1968 primarily to high-light the problems of preservation and development of folk musical instruments. The Exhibition was designed by Smt. Rita Kothari; it was inaugurated by the Union Education Minister, Dr. Triguna Sen. It represented folk and tribal instruments collected from different parts of the country over a period of a year-and-a-half. It was much appreciated by the press and the public. Instruments collected, now form part of the Akademi's permanent Museum which is being expanded under one of the Plan Schemes.

A Catalogue, by K. S. Kothari has also been brought out, giving technical details of items displayed in the Exhibition. This includes a comprehensive list of musical instruments in use all over the country, a list of museums of musical instruments and various other useful information. The catalogue is lavishly illustrated with about 60 photographs reproduced on art paper.

To coincide with this Exhibition a 2-day music recital programme by folk music parties from Kerala, Jammu and Kashmir, Rajasthan, Orissa and Uttar Pradesh was also organized at Rabindra Bhavan on 15th and 16th November. The recitals were thrown open to the general public.

### *Seminar on Folk Musical Instruments*

The Sangeet Natak Akademi organised a two day Seminar to coincide with the Exhibition of Folk Musical Instruments to discuss the problems of a scientific study, presentation and development of folk musical instruments. This was the first Seminar of its kind and it evoked great interest. A large number of delegates and observers from all over the country participated in the Seminar.

Some of the papers submitted were:

- (1) *Folk Instruments of South India* by Prof. Sambamoorthy;
- (2) *Indian Folk Instruments and the Problem of their Regeneration and Development* by B. K. Misra;
- (3) *An Aspect of Folk Instruments* by Anil Biswas;
- (4) *Folk Instruments and Folk Rhythms of Goa* by Prof. Antsher Lobo;
- (5) *Some Musical Instru-*

*ments of Folk and Tribal Music in Maharashtra* by Prof. G. H. Tarlekar;; (6) *Folk Instruments at the Root of Classical Instruments* by A. V. Doshi; (7) *The Music of Kashmir* by Mohan Lal Aima.

After detailed discussion on various aspects of the problems of a scientific study of the folk musical instruments, the problems of research and preservation and their development, the Seminar made certain suggestions and recommendations. The Akademi plans to take up some of these recommendations of implementation and to organise suitable workshops, research and survey projects:

1. Technical terms denoting musical instruments should be collected from all possible literary sources such as the narrative and epic poetic works, religious treatises and lexicons.
2. The correct names of musical instruments should be determined and verified from literary references in a particular region. The variant names of the same instrument also need to be found and the migration of instruments determined.
3. For a scientific study of the instruments an integrated approach is to be evolved. Verification of the names of instruments, their shape, size and manner of playing may be made through literary references, pictorial sources etc.
4. Since the Akademi has collected nearly 400 instruments from all over the country and is further expanding its collection, it should organise a gallery of instruments in a scientific manner. It was further recommended that performance on every instrument be tape-recorded and photographs taken of the instrument both in rest and playing position etc. Film strips may also be made on these lines.
5. It was suggested that since there has been deep and constant external influences and exchanges in the field of music with various countries it would be useful to collect musical instruments from neighbouring countries and from countries with which we have musical affinities in order to make a comparative study and to determine the precise nature of borrowing and exchange.

6. Under the existing Cultural Exchange Agreements with various countries specially Asian and African countries exchange of musical instruments may be included.
7. The Akademi should encourage the organisation of select folk music recitals on a zonal basis and invite experts and musicologists to attend these recitals.
8. Steps may be taken to manufacture rare instruments and make them available to the Music Academies, Universities and Institutions.
9. This Exhibition should be taken to some other major towns in the country such as Calcutta, Bombay, Madras and Hyderabad.
10. A project should be undertaken for a systematic documentation and study of instruments as represented in temple sculpture.
11. Discs of authentic and rare folk music may be made and the Akademi should take the initiative in this matter.

(*Sangeet Natak Akademi News Bulletin*,  
November, December, 1968).

## ARCHAEOLOGICAL EXPLORATIONS AND EXCAVATIONS IN THE KAVERI VALLEY

The Department of Ancient History and Archaeology, University of Madras organised an archaeological exhibition in the University Centenary Buildings on 29th April this year. The exhibition was declared open by the Vice-Chancellor, Dr. A. Lakshmanaswami Mudaliar and Dr. T. V. Mahalingam, Professor of Ancient History and Archaeology, delivered a lecture on the occasion on "Archaeological Excavations in the Lower Kaveri Valley" illustrated with slides. In the course of his lecture, Professor Mahalingam vividly explained some of the main features of the material culture of the people who inhabited the region in the early centuries of the Christian era, as gleaned from the excavations. The exhibition was kept open to the public from 30th April to 2nd May.

The exhibition was divided into three sections, namely those containing (1) the finds from the Tirukkampuliyur and Alagarai excavations; (2) the Uraiyr excavations and (3) the antiquities

collected from various explorations, besides a few estampages of inscriptions; pottery of different periods revealed by the excavations, objects of terracotta, bone, stone, glass, copper and iron were the main items of exhibits in the first two sections. In the Uraiyur section, there were also a few plaster cast models representing structures found in the excavations. The third section contained exhibits like palaeoliths, microliths and neoliths, bricks and pots collected from various ancient sites in Tamilnadu.

The Department has been conducting explorations and excavations in various parts of the Tamil Nadu ever since its inception in the year 1959. As many as 75 ancient sites have been explored and excavations were conducted in three sites all lying on the banks of Kaveri in the Tiruchirapalli District. The explorations covered mostly the districts of Tiruchirapalli, Tanjavur, South Arcot, North Arcot, Chingleput, Coimbatore, Salem and Dharmapuri which revealed interesting information about the culture and civilisation of the people in the early periods. Seven seasons of excavations in three sites, namely Tirukkampuliyur in the Kulitalai Taluk, Alagarai in the Musiri Taluk and Uraiyur all in the Tiruchirapalli district have been conducted. The excavations have yielded thousands of antiquities which throw a flood of light on the material culture of the people who inhabited the region in the early centuries of the Christian era. They project a cross section of the every day life led by the ancient people in the Kaveri Valley. The whole region watered by the river Kaveri has presented a fertile and festive look from very early times and one who happens to travel through some parts of the region will realise the richness of the life of the people even today. Agriculture was the main occupation of the people and it was supplemented by a number of other industries like weaving and dyeing, pottery, metal-lurgy, etc. Glimpses of such rural and pastoral culture have been brought to light by the spadework.

The excavations revealed a cultural sequence dating from about 3rd century B.C. to about 15th century A.D. Mud and burnt brick structures, different schools of ceramics, clay and terracotta objects, objects and artifacts of stone, copper and iron were discovered in considerable numbers. Among the structures, two granaries found at Tirukkampuliyur are interesting; one of them was circular in form and built of mud bricks and the other was a double granary consisting of two almost square compartments with a front verandah. It measured 8 ft. by 8 ft. by 6 ft. The



foundations of the structure were laid with hard earth and rubbles while the side walls were built of small bricks. Since it had no entrance, the grains had to be poured into it from the top. References to such type of granaries are also found in the Sangam literature. The find of the granaries very close to the river bank coupled with other finds like charred grains and husk and tools like sickles collected from the same levels in some of the trenches confirm that agriculture was the profession largely followed.

Yet another important structure was the dyeing vat at Urai-yur. It consisted of two small square tanks built transversely and meant for dyeing the cloth manufactured at the place. The bricks used were bigger in size measuring 10 inches by 8 inches by 3 inches. It may be assigned to about 3rd century A.D. A similar structure was also found at Arikamedu. The discovery of this structure suggests that weaving and dyeing industries were not unknown to the residents of Urai-yur even in the earlier period. Urai-yur retains its reputation for the manufacture of fine sarees even to this day.

Pottery is the alphabet of archaeology and heralds the dawn of civilisation in the world. Literary records, inscriptions and coins record the rise and fall of many empires while pottery being the common-man's property tells the tale of his activities. It serves as an index to measure the rise and fall in the economic standard of the people because these earthenware vessels were largely used by the people for their domestic purposes. The earliest ceramic tradition found in this region is the Black-and-red ware of the Megalithic period and dated to about 300 B.C. This ware bears black colour inside and in some portions of the rim and neck and red outside and hence is called Black-and-red ware. It is sometimes compared to the "black topped" pottery of the predynastic Egypt. Painted designs executed in red ochre wash and impressed patterns are some of the interesting features of this pottery. All Black ware is another type of pottery belonging to the Black-and-red ware group but bears fine polish and produces metallic sound. The most fascinating ceramic tradition is the Russet cored and painted ware which is also coeval in age with the Black-and-red-ware. Different kinds of painted designs have been lavishly made on the ware which include both geometrical and non-geometrical patterns besides the flora and fauna of the times. The pottery of the subsequent periods, i.e. from 300 A.D. has lost much of its glamour and aesthetic beauty and the ceramic art gradually marched to-

wards its decline and degeneration. Hence it may be said that the ceramic art which reared its head during the Neolithic period, after undergoing several stages of progress, reached perfection and sophistication during the few centuries before and after the Christian era. Besides the painted, impressed and incised designs, we also come across certain scratches inscribed on the pots which represent various objects of religious and secular interest. They are technically called "graffiti" marks. A careful classification and detailed study of these marks throw a volume of information on the socio-economic and religious life of the community.

Terracotta art was another popular industry as evidenced from the numerous finds like gods and goddesses, men and women in various poses and actions, animals and birds, children's toys, ornaments, etc. Religious figures like those of Ganesa, Vishnu, Balakrishna, Buddha, Linga, Mother Goddess, Vrkshadevata or tree, spirit, etc. suggest that Saivism, Vaiṣṇavism and Buddhism were popular among the people in those days. Ornaments like ear rings, beads, bangles were also in vogue. Objects like gamesmen, spindle whorls, round ball like objects tend to show that the ancient people were not lacking in sports and pastime activities. Seals were also made for purposes of documentation and one such seal of about 1 inch diameter was discovered in Tirukkampuliyur. An interesting find in one of the trenches at Uraiyur relates to a series of holes in a definite alignment and in which sand and charcoal were found to suggest the performance of some sacrifice. The altar which resembles a flying type reminding one of the *Garudāsāyana Yajña*.

A number of bone objects like points, arrow heads, etc., show that hunting was also largely followed. A few ornaments made of copper and silver like antimony rods, ear and toe-rings, studs, beads, and iron tools like nut-cracker, sickle, knife, dagger, etc., shed good light on the progress of the metal industry. Slags of iron and copper which were found embedded in the sections also afford further evidence to this. Men and women wore ornaments made of copper, silver, gold, stone, terracotta, shell, paste and glass. Hundreds of beads and bangles and other items of ornaments bear testimony to this fact.

An intelligent study of the exposed strata and their contents yields further interesting information about the language of the people, their trade and cultural contacts with countries beyond

the boundaries of Tamil Nadu and lastly the devastation of old Uraiyur by the floods. A few potsherds bearing Brahmi letters were found in the lower levels in a few trenches at Uraiyur belonging to the first century A.D. The language used for the script was Tamil. Since most of the sherds were broken, we could not get the full text of the legends inscribed on them. Similar sherds were also reported from Arikamedu, an Indo-Roman centre near Pondicherry. It is already known that there are a number of Jaina and Buddhist natural caverns in Tamil Nadu which contain Brahmi inscriptions. Their date as suggested by their palaeography, ranges from about 3rd century B.C. to about 3rd or 4th century A.D. The inscribed potsherds, whose date may be fixed directly on the study of their stratigraphy and other associate finds will help immensely to fix the age of the cavern inscriptions.\*

Uraiyur was maintaining trade contacts with the Roman people in the early centuries of the Christian era as seen from finds like Roman pottery known as "Rouletted ware" assignable to first-second centuries A.D. The Sangam literature also contains references to the Indo-Roman trade activities in the period.

Lastly, Uraiyur has yielded evidence showing the calamity that it met with which resulted in the devastation of the entire town. In some of the trenches in the levels assignable to 8th-9th centuries A.D. were noticed alternate deposits of clay and sand often studded with boulders and rubbles which indicate the destruction of the area caused by the floods in the river Kaveri. This is indirectly confirmed by an inscription from Allur lying about 4 miles west of Uraiyur which records that heavy floods caused devastation of the entire area thereby making people suffer and abandon the place. It was further noted that there were no antiquities found in the sand and clay deposits thereby suggesting that there was no habitation for some time after the floods..

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\*Prof. T. V. Mahalingam, in his book *"Early South Indian Palaeography"*, has dealt with this problem in great detail.

## SECTION VI: ARTS AND CRAFTS

### MOTHER-OF-PEARL INCRUSTATION IN VIETNAM

It is extremely difficult, and indeed superfluous, to attempt to establish a hierarchy among the arts and crafts of the Orient, whether the criterion be social prestige, art value and cultural contribution, or any other. It is equally difficult to say in this part of the world where the line comes between free or "high" art and applied art or the crafts. Attempts along these lines can be deceptive, for they are hardly likely to lead to a real or useful method of classifying the values concerned.

There are considerable differences between the level of social prestige enjoyed at a given time by the practitioners of the different arts and crafts, differences which have their historical explanation but cannot be accepted today, particularly from the standpoint of art. In China and Vietnam, for instance, a second-rate calligrapher (not to speak of literature) was often placed above the most skillful artist working in "applied" disciplines, and this was naturally encouraged by the social standing of the two. Yet even given the same social standing, the carver of jade and jadeite was more highly thought of than the wood carver, not to mention the man who worked in stone. Naturally this assessment was influenced by the degree of freedom of expression and the bonds of the canon in the crafts concerned, and also by the social standing of the clients for whom the works were created. As far as the fundamental division into art and the crafts was concerned, art in our sense of the term included only painting and calligraphy, and to some extent seals, while only the painting and calligraphy of court circles and literati were considered worthy of the name. Everything else was anonymous production not even graced with the title of an art, particularly in the folk arts and the crafts. The creator never signed his work, even if it was a creation of a single man. This is true of the objects dealt with here; not one name has come down to us. Under the Ly dynasty in Vietnam, when the arts and crafts flourished, however skilled these craftsmen were their place in the social scale was not only lower than that of the literati, but than that of the peasants as well; they were not allowed to enter

the state examinations, and thus education and a social career were closed to them.

Mother-of-pearl incrustation, according to the old standards in Vietnam, was considered a mere trade, like that of the potter, the woodcarver, the statuary mason, the builder and so on. Illustrated encyclopaedic works are proof of this; nor was it otherwise in China. By our standards today the Vietnamese craft of incrustation with mother-of-pearl would be considered a craft calling for the highest skill and great art. This of course tells us nothing of the ultimate value of the work created.

All the materials used in whatever craft were at hand in Vietnam, and practically nothing had to be imported. The craftsman had an intimate knowledge of his material, finding it in its natural state and in its original environment; he never had far to go to look for it, for Vietnam had no deep hinterland like China, and so his relationship to his material was a direct one, with no historical or geographical factors to intervene. This undoubtedly explains one of the secrets of the Vietnamese tradition of faultless working in fine materials, one of which was mother-of-pearl.

One warm belt of oyster beds stretches from the islands of Japan, along the coast of Eastern Asia, past the Indonesian archipelago, to Australia; this belt running from one continent to another passes along the whole of the Indo-Chinese coast, and for over two thousand years mother-of-pearl has been used by craftsmen all along the belt. Along the coast of Vietnam the pearl-bearing oyster thrived, the chief source of mother-of-pearl, while in the rivers the fresh-water oyster was found. It was no problem for a nation of fishermen and sailors to provide the raw material for this craft. We are forced to speak in the past tense, for today it has already become a problem. The great increase in the volume of trade in these objects, and the export of the raw material, in recent centuries; has brought about an enormous drop in the oyster population round Vietnam; according to some sources the oyster is practically extinct off the coast of the country, and the mother-of-pearl workshops are faced with critical shortage of material. Thus it could happen that when a Czech doctor visited one of these workshops at the end of the fifties he found groups of women carefully picking over heaps of refuse to find shells where there were still scraps of nacre.

It is hard to reconstruct the history of mother-of-pearl incrustation in Vietnam. The objects themselves are lacking, for early examples have not survived, and there are insufficient written sources to fall back on, so that it is impossible to form a clear view of the development of forms and types in this craft. Archaeological evidence shows that mother-of-pearl has been used here, at least for ornamental purposes, since as far back as the fourth century B.C. It is still an open question, however, whether the origin of the craft was the Dong-son culture of Tonkin or southern China in the period of the Warring States, as the finds of mother-of-pearl caskets in Yunman tombs would suggest. There may have been more than one point of origin, and parallel lines of development. Or was the practical application discovered by the Proto-Indian tribes of the south, who became the first skilled craftsmen in the use of nacre? Cham ornaments and jewelry found in Mi-son suggest that in this ethnic region there were skilled craftsmen and a high standard in the art of ornament. We are concerned, of course, with points of style that can be passed on and assimilated. The primary working and application of mother-of-pearl to ornament all over Vietnam, as in China and Japan, was not a matter of origins and influences, but undoubtedly arose from the natural psychological development of man and his working methods, in prehistoric times, along with the development of pottery and the use of stone implements, and so on. There is evidence that various kinds of nacre was used for ornament in Neolithic times in Europe as well, and snail shells had been used as long ago as in Palaeolithic times. Mother-of-pearl became one of the most important ornamental materials used by the rope pottery people. It is interesting, though, that whereas in Europe the discovery of bronze and the use of the metal for jewelry superseded that of mother-of-pearl for a very long time, this was far from the case in eastern Asia. Mother-of-pearl remained the object of admiration here, and we even find bronze, which superseded it elsewhere, used for boxes in which mother-of-pearl was kept—although in China and Dong-son both technical skill and artistic ingenuity in the working of bronze reached levels never attained in Europe. Mother-of-pearl was also known and used for various purposes in classical antiquity, particularly the Roman empire, in ancient India and Persia, and later in the Arab countries too.

The use of incrustation to decorate small objects such as caskets, boxes, arms, tools, etc., is much older than in the decoration of furniture. Boxes inlaid with mother-of-pearl are known

from about the seventh century in China. Incrustation was closely bound up with the development of lacquer in this region, but it is also found on bronze and silver mirrors. By this time, lacquer had a tradition going back over a thousand years in China, while mother-of-pearl incrustation was probably a novelty brought in from the south or over the Silk Road from the West in those cosmopolitan years. However that may have been, mother-of-pearl inlays were inseparable from lacquer, and the two techniques developed in close contact during the following centuries. The ancient Chinese are also credited with the discovery of artificial mother-of-pearl made from a mixture of clay, saltpetre, lead, ground bone ivory and a natural emulsion of fish scales. In later centuries the Chinese used mother-of-pearl for incrustation ornament on metal vessels and other objects.

In Japan the combination of these two crafts reached a very high level. As early as the eighth century there are lacquer caskets inlaid with a flower design in mother-of-pearl, and mainly this technique was used for the ornament on musical instruments, particularly the pi-pa lute, on which mother-of-pearl was often combined with crystal in rich inlay. In the seventeenth century Ogata Korin brought the craft to a unique individual style in his wonderful lacquer boxes incrustated with mother-of-pearl.

Reliable evidence of the use of incrustation on furniture in Vietnam dates from the middle of the eighteenth century. It is said to have been discovered by one Nguyen-Kim who lived during the reign of Le Hien-son (1740-1787), and who was venerated as the patron of workers in the craft of incrustation in some localities. It appears that like pottery this craft was, at least at first, a rural one, carried on in some of the villages of the Delta. Not until later, when greater skill was called for and the needs of a larger output made some division of labour desirable, did the craft come to the towns.

Thus the craft of mother-of-pearl incrustation can safely be said to have flourished under the Le dynasty, when although the land was divided the crafts and architecture flourished and a distinct national style was created in many fields of art. It is most probable that mother-of-pearl incrustation ornament on furniture was the individual contribution of Tonkin in Vietnam.

The development of heavily incrustated furniture was no doubt encouraged by the emergence of new markets for this type of

work; wealthy Vietnam society enjoyed a cultured and luxurious way of life not without a certain romantic titillation. The export of art objects to neighbouring countries and particularly to Europe was another impetus. Most of the furniture inlaid with mother-of-pearl in the collections of museums or in private houses is of the nineteenth and twentieth centuries; eighteenth century work is rarer.

Such highly skilled work gradually centred round the larger towns like Hanoi, Ha-dong etc., where masters, of several crafts could work together. Cabinet-makers, carvers, masters of lacquer techniques and incrustation worked on a single object and sometimes other craftsmen as well, where the ornament called for ivory, precious metals and jewel inlay work. Articles so precious and so difficult to transport called for wealthy and cultured customers preferably on the spot. Good communications were also necessary for the transport of the requisite material from the mountains and the sea along rivers and canals.

At the height of its popularity this craft had a wide field of application; incrustation was used on all pieces of furniture from small caskets to heavy cupboards and even on fixed wooden fittings like the lintels of doors. It was particularly suitable for the furniture of reception rooms and the central family rooms, for beauty and show. Besides articles of furniture the technique was used extensively for screens and decorative panels. There were innumerable small objects treated in this manner, for the most part with lacquered surfaces, like betel boxes, jewel caskets, trays, dishes and other vessels, square and round cases, and many other articles of daily life and those for special occasion.

Mother-of-pearl was also used to set inscriptions in Chinese characters, usually in the form of parallel sentences on long narrow boards hung at the entrance and in the central rooms, and taking the form of proverbs, famous sayings, verses, moral sentences and cryptic utterances. Mother-of-pearl was also used for incrustation ornament on articles of religious ceremonial use, for the sides of sacrificial altars in pagodas, and for inlay treatment of the whites of the eyes on Buddhist statues. Incrustation ornament was applied not only to wood, but to metals, horn and ivory. Mother-of-pearl incrustation on portraits was highly thought of.

It would be as well here to consider the method of working with mother-of-pearl incrustation, the main lines are still in use



today. In the first phase both the mother-of-pearl and the wood to be incrustated were prepared. Spiral and conical shells were used in Vietnam, as well as bi-valve sea and freshwater molluscs. The raw material was first broken open with hammer and chisel, and then the mother-of-pearl lining the shell was cut out, the flakes filed, washed, cleaned and faults cut out. The exact method of cleaning used in Vietnam in earlier times is not known; at present the filed and polished material is boiled in a solution of hydrochloric acid and washed in soapy and then in clean water; it is then polished by hand. This gives the surface of the mother-of-pearl the maximum gleam and brings out the delicate rainbow hues.

During this preparatory phase the material was selected for the particular job in hand, for the colour and structure of the individual pieces provides the contrasting or harmonizing effect of the mosaic pattern.

Wood is both the ground for incrustation and the partner of the nacre in ornamental effect; the choice of wood is therefore equally important, it has to be hard and durable, for the furniture itself must stand up to use. It must be dark, with a fine colour bringing out the natural qualities of the material and serving to set off the light colours of the nacre used in incrustation.

There are many fine timbers in Vietnam, of darker and bright colour, zederach, sandalwood, teak and pona, brown kasuarin and, most popular, the dark iron wood of the lima tree. This tree has suffered the same fate as the pearl oysters, most of the woods having been felled for furniture making. Although they have plenty of dark timber the Vietnamese make it even darker by repeated soaking in lime water, which gives a very dark tone famous on the foreign market as "Tonkinese Sindora". For incrustation the timber must also be of hard but smooth texture, not given to chipping, with an elegant grain that combines well with the mother-of-pearl used in the decoration.

The next phase calls for the draughtsman's skill; the design is drawn on paper and the composition determined with a view to the appearance of the pieces of furniture as a whole. The pieces of nacre are cut to the required size and shape according to this pattern, and laid on the paper. Filing and grinding enable the edges of the pieces of mother-of-pearl to lie accurately and ensure uniform thickness.

If the design includes engraved elements this linear pattern is now transferred to the mother-of-pearl, using a set of graving tools of different profile. Now-a-days the deeper, main lines of the design are sometimes stressed by the application of darker colour. Occasionally low relief was used, also carved at this stage in the work.

In the last stage the pieces of nacre, in their final form, are laid on the wood and traced round with a sharp metal point. The surface thus marked off is hollowed out with knife and chisel; old illustrations show this being done with wooden mallets. The mother-of-pearl design is then laid in this bed, or beaten in. In one method the prepared beds are lined with lacquer binder which holds the flakes of mother-of-pearl in place; there is another method by which the mother-of-pearl is not stuck on but only beaten in; in this case only the larger pieces are cemented in with a mixture of lacquer and crumbling wood. Beaten work was considered better than cemented. The process was completed by light pressing and polishing of the incrustated surface.

Incrustation on a lacquer background used thin flakes of mother-of-pearl cut to the requirements of the design and cemented to the roughly lacquered surface; the whole was then given a layer of highly polished lacquer; then the engraved design was transferred to the pieces of nacre and the whole ornament polished. The process used in China in both cases was practically the same.

It should be added that mother-of-pearl was only one of many different materials used for incrustation in Vietnam; ivory was used a great deal, as was tortoise-shell horn, and various metals; in pictorial art egg-shells were used, but for colour effects and light reflection there was nothing to equal mother-of-pearl. It had the additional advantage that while other materials are apt to grow darker and lose their attractive appearance, mother-of-pearl hardly changes as the centuries pass.

Naturally a technique calling for such skill as that of incrustation calls for many technical subtleties, and many a family secret was developed. We are more concerned with the aesthetic laws governing the craft, and they in turn help us to penetrate some of the creator's secrets. The fundamental source of aesthetic satisfaction deriving from mother-of-pearl is the specific reflection of the light. The material is found on the inner lining of shells, where it is deposited by the mollusc in the form of fine flakes of calcium carbonates, particularly aragonite, and of organic conchio-

lin; the special lattice of the concave surfaces refracts and reflects the light as it passes through the layers of deposit, forming various combinations of the spectrum and white or nacreous gleam. The same physical law produces the gleam of pearls, which come from the same creature. In other ways and other forms, the same light effects are created in nature by butterflies' wings, beetles, fish-scales etc.

The play of light on mother-of-pearl in different positions causes never-ending change in the rainbow hues and fitful gleam of the nacre. Bright reflected colours are seen particularly in the transition from high polish to the delicate shades of grey formed by the concave surfaces. This play of change, mysterious opalescence, the gleaming light thrown off, the pure clear flash of spectrum colours and the faintest hint of their presence, the infinitely subtle transition from shade to colour—the fantastic mosaic of colour and shade over the mother-of-pearl surface, recalls the impressionist play of light and shade in water lit by the sun, or the flecked ornament of sky and clouds at sunset, and makes mother-of-pearl something unreal, miraculous fairy-tale, something that in all times has aroused the admiration and appreciation of mankind.

There are several basic types of mother-of-pearl, classified according to their qualities of light and colour, and known by name. There are white varieties, opalescent, blue and green tones, pale rose tints and yellowish-orange. In Vietnam there were apparently more of the coloured varieties, particularly the rose-tinted and opalescent types; this was fortunate for incrustation of figure designs and certainly helped in no small measure to turn the trend of development in this direction. The alternation of cool and warm complementary tones in the colours of the mother-of-pearl gave the design yet another rhythmic element in the composition.

We can see how the Vietnamese craftsman endeavoured to preserve and emphasize the natural character of the colours and the way they were arranged by nature, and not to distort them. He never denied that his work was but the humble and sensitive co-operation of man with nature, and that there were two creators to everything that left his hands. It is difficult to guess where skilled workmanship ends and the artist's hand takes over, when looking at mother-of-pearl incrustation on furniture; the artist's is the interpretation of the given beauty of mother-of-pearl in the

natural state. In the finished work both elements, the natural and the artistic beauty, combine in mutual enhancement of their aesthetic effects. This equality in the work of man and of nature shows more clearly and more fundamentally in this craft than in any other sphere of the arts, and is the basis of its specific aesthetic quality.

The original colours and gleam of the mother-of-pearl must be given full play, and thus the first rule to be observed is optical stressing of these qualities. Colours stand out well from a black background, as is well known, and so the predominantly pale to white shades of mother-of-pearl call for a dark background, by the law of light contrasts. The first act of the artist is thus the selection and preparation of dark and if possible neutral-coloured wood for the furniture to be decorated with incrustation. It is this provocative and highly decorative contrast of light and structure that strikes us first and most about objects incrustated with mother-of-pearl.

There is another contrast contributing to the harmony of the finished work, which is more latent and less obvious than the one just dealt with. This is the contrast between the empirical psychological impression of brittleness, almost glass like quality, in the mother-of-pearl as raw material, and its free adaptation and assimilation to the plane surface, unbroken, with its predominant design of smooth curves. This contrast lays clear but sensitive emphasis on the signs of manual skill and human inventiveness. The psychological tension between the characteristic of the material used and the virtuosity with which it is treated is particularly strong in delicate figural compositions and ornamental linear designs utilising curves and spirals, and in inlaid inscriptions in Chinese character written with the free "grass" style. The flowing engraved lines of the design enhance this feeling of creative victory over hard natural materials. It achieves the same aesthetic impression as engraving on glass or stone.

Subtler contrasts and degrees of light and colour are used with the help of different types of mother-of-pearl, to distinguish different elements in the design of the human figure and motifs from nature, to suggest different spatial planes, and even to hint at a third dimension. There are examples of costume distinguished in planes, different parts of the dragon's body shown in this way, etc., with additional emphasis provided by the line engrav-

ing in the mother-of-pearl so that the whole composition suggests a line drawing coloured by the painter's hand.

We cannot of course go into all the technical subtleties of Vietnamese mother-of-pearl incrustation. Perhaps it is not even possible to discover them all; deliberately hidden in the work as a whole, their effect on the sensitive viewer is equally hidden and unconscious. In larger compositions, for example, we find a very subtle use of white, highly polished mother-of-pearl passing gradually into a darker type, producing a mysterious yet realistic effect of the twilight play of light and shade, giving an air of the fantastic at the same time as the impression of reality.

From the accessible material it can be seen that in Vietnamese mother-of-pearl incrustation plant motifs and figures predominate over abstract geometrical forms in ornament; there is only one example of the latter given here, from the Haiphong museum. The intricate arabesque pattern makes use in particular of the meander and the old Indian swastika motif.

The subjects treated by Vietnamese artists in this field cover all the broad palette of Sino-Vietnamese tradition in related fields of decorative arts and crafts, painting and engraving. Historical, mythological and literary scenes are treated in the usual theatrical manner, including scenery showing palaces and pavilions, gardens and open landscapes; sacred and mythological creatures are depicted, and the typical sophisticated compositions from the studies of Chinese and Vietnamese scholars, miniature natural scenes centering round flowers, beetles, butterflies and birds, in compositions arranged to fit tall panels.

The varied style and draughtsmanship visible in this incrustation ornament shows that the training and inspiration of their creators varied. We find delicate, sophisticated work that shows the craftsman to have taken as his model a picture in the decorative miniature style, or a more or less faithful embroidered version of such a painting, one painted on lacquer or in some other technique. Oval forms with a characteristic composition and subtly carved suggestive frame, beyond which the viewer's imagination carries space to infinity, suggest that the immediate model may often have been a circular painted fan. The most popular ancillary seems to have been the many painters' handbooks widely known in the East from the seventeenth century onwards in the form of coloured

panel prints. It nevertheless appears from the delicate suggestion of three-dimensional concepts and the depiction of space by the means of contrast, as mentioned above, although the plane conception of the incrustation design is not disturbed thereby, that the nearest of the crafts, that of the carvers of wood and ivory, also influenced incrustation.

Among furniture decorated with incrustation, however, we often find designs which both in general conception and in detailed execution show a friendly clumsiness, or even some degree of naivety, strongly reminiscent of folk art. It is easy to recognise here the simple lapidary style of popular painting and New Year prints, the style of illustrations to popular novels published in cheap panel print editions, and perhaps even the style of the folk shadow plays. These objects may have provided the model for the incrustation, or the style may simply have developed from the popular aesthetic attitude. Folk artists may in fact have taken part in the work of incrustation, as is suggested by the panel with a tiger on it. However that may be, these are attractive, simple, warm-hearted works of art of profound aesthetic effectiveness; they are the closest to our own way of thinking, and they seem to be the most truly Vietnamese. This style is represented in the majority of our photographs. Besides these models the Vietnamese craftsman certainly drew inspiration from butterflies' wings, from the play of sunbeams and light on the surface of water, from the sunset clouds, and from all the changing, glowing natural beauty of his own land.

It is often said that in this craft the most important essentials are patience and discipline. Not to recognise beneath this discipline and classical calm the release of passion and deep enjoyment in creation, however, is to fail to see beyond the gleaming exotic surface of the art. It is not only a matter of material and craftsmanship to preserve and develop this art, but of the talent of the former and the future artists. In the spirit of the times, however, this talent may spread and find expression in quite different forms.

We cannot know what will be the fate of this Vietnamese craft in the dramatic developments and the uncertainties of our age and of this age in Vietnam, in particular. Some artists have attempted to carry the craft over into the field of free painting, and it cannot be said they have failed altogether. Others use mother-of-pearl as a whitish, gleaming powder in lacquer painting.

The natural sources are not inexhaustible, however, nor indestructible. The human mind is ever more restless and there is less and less classical calm for the enjoyment of life or artistic creation. Even the skill of the human hand is in danger of replacement by the machine. Will this craft live on in the future only in museums and nostalgic reminiscence?

(Josef Hejzlar in *New Orient*, 1968, No. 5).

### ORNAMENTATION IN WOOD

Wood has been a common medium of art throughout the world from time immemorial. No other material, except perhaps ivory has been so consistently connected with man's creative craftsmanship down the ages than wood.

Wood-carving occupies an illuminating chapter in the history of Indian Art. Owing to the adverse effect of climatic conditions and the perishable nature of the material itself, no large and varied collection of art objects in wood of earlier centuries has been preserved.

The fact that wood has been intimately associated with India from the distant past is borne out by literary and historical evidence. Rig Veda, "Brihatsamhita" and "Silpasastra" throw considerable light on this subject. In ancient times carpenters (sutradhara) held an important place in the social life of the village. During the period of Manu they were recognised as a separate caste. "Brihatsamhita" and "Silpasastra" give a wealth of information, such as, the seasoning of wood, seasoning of the tree, making of the required articles out of wood, etc. The design of the temples, of Karle, Ajanta, Nasik and Mahabalipuram suggest that they were based on wooden prototypes. Thus, we can safely assume that wood-carving has, for a long time, been a very popular and highly developed art in the country.

Wood is ornamented in different ways such as carving, inlaying, veneering, marqueting and lacquering. Generally, rosewood, walnut, ebony, sandalwood and red cedar are used for carving purposes. The important centres of wood carving are Mysore, Kerala, Tamil Nadu, Gujarat, Rajasthan, Punjab and Kashmir.

In South India wood carving, as a specialised craft, has survived in a distinctive group of craftsmen called "Rathakars" or

"builders of cars" who claim descent from the car makers of the Vedic period.

### *Inlay Work*

For inlaying, a form of decorating wooden objects, the materials used are ivory, bone, mother-of-pearl, copper and brass wire. This type of work is practised in Mysore, Monghyr in Bihar, Hoshiarpur and Jullundur. The peculiarity of Mysore work is that the surface of the ivory is ornamented with black design, which gives it a special charm.

Another type of decorating wood is known as veneering. It is a form of ornamenting wood by glueing a paper like a sheet of timber over wooden articles. During the Mughal period this type of work was carried out for making chairs, haudhas, etc.

The third kind of work is called marquetry, otherwise known as sadeli work. This became a fancy with the native rulers in decorating their palaces. The doors of old palaces of Nurbar near Jaipur are ornamented in this style. Ivory, silver, ebony, and red wood are the materials used for this purpose.

### *Sandalwood carving*

The carvings on sandalwood—a native to India—are well known for a long time. The carvers of Mysore and Travancore produced exquisitely carved pieces in sandalwood.

Sandalwood is the most popular and most expensive of all woods. Smooth and soft in texture it is suited for carving especially articles of delicate and ornamental nature. It is recognised that next to ivory, sandalwood is the material best suited for ornament treatment.

There are four varieties of sandalwood—Biri (white) Kempu (red) Naga (Cobra) and Navilu (peacock). The latter two are considered to be the best. The central portion of the wood is used for carving, whereas the roots are said to be rich in oil which is extracted for use as base for perfumes. The wood is highly scented, close grained and rough and from the fineness and evenness of its structure is capable of the most delicate carving.

The tools used by sandalwood carver are very simple, namely, a saw, a plane, a mallet, a chisel and a few engraver's implements.



The required pattern is drawn either directly on smooth and white-washed sandalwood or on a piece of paper which is pasted over the surface. This is engraved or outlined in detail. Then the interspaces between the lines are cut away, leaving the pattern in low-reliefs. The design itself is carved out in the minutest detail with the help of a chisel. In this way every effect of light and shade, every curve and expression and every texture that may be desired is fully brought out.

Because of the peculiar nature of the material and the minuteness of the work, the utmost patience and care is necessary. It is said the carving involves labour of many months and the artisans are said to lose their eye-sight at a comparatively early age.

The chief centres of sandalwood carving are Sagara in Mysore, Kerala, Tiruchirappalli, Madurai, Tirupathi, Kanara, Surat and Ahmedabad. The carvings produced at Mysore resemble the stone carvings of Halebid, Belgavi and the floral ornamentation of Chalukyan architecture. The mythological figures produced at this place are invariably placed within canopied panels. The carvings produced in Bombay, Surat and Ahmedabad have a strong Jain motif. The foliage is large, bold and deeply cut, with leaves having upturned tips and serrated margins.

(D. Bhaskara Rao in *The Hindu*, dated 9-2-1969).

## PROBLEMS FACING THE AGARBATHI INDUSTRY

In the scriptures of all religions, burning of incense as an offering to God is mentioned. In the ages gone by this was done by sprinkling frank-incense, sandal-wood, myrrh, olibanum and other odoriferous materials on fire. Symbolically, it uses an expression of our thanks to the Almighty for the benefits granted to us and our prayers were presumed to ascend to Him with the rising fumes of the incense.

The custom of burning of incense at congregation such as in temples and marriages and other functions had a hygienic principle behind it. Smoke which carried with it the volatile oils of the incense was known to destroy airborne bacteria, deodorise the atmosphere and render the surroundings less congenial to communicable diseases. This is also the reason why Gum Benzoin (Sambrani) is burnt in rooms occupied by sick persons. In pooja

rooms the burning of incense soothes the mind and renders the surroundings more conducive to contemplation and meditation,

### *Royal Patronage*

In later days, the sprinkling of incense on live coal has been replaced by the agarbathi to achieve the same purpose. The manufacture of agarbathies is stated to have flourished in Thanjavur and adjacent areas in the South, Muslims being proficient in the art. Several decades ago the art was brought to Mysore by some who migrated to this State. As in the case of all arts, the agarbathi industry also enjoyed the patronage of the ruling house of Mysore and progressed rapidly.

In the traditional manufacture of agarbathies, the raw materials consist of roots, woods, seeds, barks, leaves, gums, flowers, moss and lichen, such as sandalwood, agar-wood and deodar wood, khus costus, nut-grass and calamus roots, Cinnamon and karpurkachri barks, ambrette, aniseed, musk mallow, ajowan, kowla and cardomom seeds, patchouli and davana leaves, saffron, dried rose buds, jasmin, styrax, benzoin, myrrh, olibanum and halmaddi resins in addition to costly perfumery articles like natural ambar, musk and civet. These are pulverised and mixed in varying combinations with the addition of a binding medium and applied to thin bamboo sticks and dried. The duration of burning of each variety of agarbathi can be regulated both by the nature of the raw materials used and the length and thickness of the stick.

Due to the progress made in the Science of perfumery, synthetic musks, civet and amber have been developed to replace the costly natural products, while the essential oils and resins of the barks, leaves and roots have been distilled or extracted, making these available in concentrated and ready form for use in the making of agarbathies. In addition, a very wide range of synthetic aromatic chemicals derived from petro-chemical and essential oil bases tender the creation of an extensive range of perfume complexes possible.

### *Employment of Women*

The agarbathi industry gives part-time employment to thousands of women in the State. Except in packing, only women are employed in all the other processes. They are paid on the

basis of quantity. Hundreds of working class families make a sizeable supplementary income by this means. The manufacture of bamboo sticks for the agarbathies is an ancillary cottage industry as also the manufacture of tin tubes and printed cartons and labels.

In Mysore State, the main centres of agarbathi manufacture are Bangalore, Mysore, Chintamani, Kolar, Chickballapur, Belgaum and Nanjangud. The industry employs about 30,000 people including the ancillary units manufacturing bamboo sticks, tin and paper tubes, cartons, labels, coloured thread, etc., besides several flour mills undertaking the pulverisation of the raw materials. The total turnover of agarbathies in the State is placed around 3 crores per year.

Export of agarbathis was not considerable until five or six years ago, the traditional markets being Ceylon, Singapore and Malaya. With the ban imposed on the import of agarbathies into Ceylon around 1963 there has been an urge to export to other markets. From a few lakhs of rupees in 1963, export have risen to Rs. 31 lakhs in 1965-66, Rs. 46.5 lakhs in 1966-67 and Rs. 59.4 lakhs in 1967-68. During 1968-69 exports are in the neighbourhood of rupees one crore. The countries importing these are Singapore, Malaysia, Fiji Islands, the Middle East and African countries, the U.K., the U.S., Canada, Australia and Japan. The Export Promotion Council has estimated that Indian agarbathies are exported to about 80 different countries.

The importance of Mysore State as the nerve centre of the Indian agarbathi industry has been fully recognised by the Export Promotion Council which is actively considering the formation of a separate panel for this industry to safeguard and promote its interests.

### *Raw Materials*

This industry has numerous problems of its own, especially the rising cost of essential raw materials. The Mysore Government holds a monopoly in respect of sandalwood oil, sandalwood chips, and spent-wood dust, the prices of which have been increased tremendously over the years. Sandalwood oil is not freely available to the agarbathi industry as the Government is interested in exporting this to earn foreign exchange. Sandalwood chips and spentwood dust can be regularly made available at Bangalore

at a reasonable price instead of the manufacturers having to take delivery of these in as-is-where-is condition from Mysore, Shimoga, Hassan, Tarikere or Kushalnagar.

The other problem is the range and availability of imported raw materials like gum benzoin, agarwood, patchouli leaves, nakla, cassia bark, gum styrax, white bark, damarbatu, aromatic chemicals, natural essential oils and resinoids. The first seven items are now allowed only to exporters against export performance but not to others. Aromatic chemicals are confined to list 5 of Appendix XXVIII of the I.T.C. Policy which is restricted to traditionally old items and gives no scope for the adoption of latest technical developments in the aromatic field. It will be advisable to modify this list to give freedom to import any other aromatic chemical in keeping with the latest advances made in the field which will definitely contribute to improvement of our own standards.

No Rupee Payment country manufactures aromatic chemical; they import all these from France, the Netherlands, Switzerland and West Germany and ship them under their labels and certificates of origin at prices nearly 40 per cent higher. It will be salutary if licences are issued for import from the countries of origin, even if for a lesser value.

The agarbathi industry can make greater advance if the problems analysed above are solved satisfactorily.

(C. Vijayam Krishnamoorthy in *The Hindu*, dated 31-3-1969).



## SECTION VII: FOLK AND OTHER ARTS

### URGENT ETHNOLOGY—A BRIEF REPORT ON THE BAGHDAD MEETING IN APRIL 1967 ORGANIZED BY THE INTERNATIONAL COUNCIL OF MUSEUMS

The Conference on "Urgent Ethnology — Coordinated Development of Museums and Scientific Research in Iraq, Jordan, Lebanon and the Syrian Arab Republic" was the first occasion on which the International Council of Museums (ICOM) co-operated with the International Committee on Urgent Anthropological and Ethnological Research. Our Committee highly welcomed this enterprise and promised every possible moral support.

The conference was sponsored by I.C.O.M. upon invitation of the Iraqi Government. Eighteen delegates from Iraq, Jordan and Lebanon, seven representatives of the International Committee for Museums of Ethnography from France, Holland and the U.S.A. and one delegate of the International Committee on Urgent Anthropological and Ethnological Research from Austria took part in the discussions.

With the permission of I.C.O.M. secretariat we reprint the "General Considerations" which had been used as working basis for the Symposium.

"In this modern world and in each country there is a vitally urgent need to study ancient structures. Such studies should be carried out with particular success in regions where the structures are both well preserved and very rich. This work could give greater significance to the common characters establishing links between neighbouring peoples. It could also further the cultural enrichment of the universe. Countries having profited in good time from such scientific research could themselves benefit from a greater awareness, which would give rise, in its turn, to a more general interest in cultural problems and their various aspects, past and present in other regions of the world. This does, in fact, concern a universal heritage which is rapidly disappearing and which calls for international co-operation in each country to ensure its safeguard.

The first aid should come from international experts, whose role is to be at the disposal of all countries. It should first be effective at the truly scientific level: i.e. definition of the primary objectives and finalisation of research methods, then should follow all questions related to the theoretical and practical training of research workers; finally, matters concerning the administrative infrastructure and regional co-ordination.

Naturally, in order to progress to the stage of actual realisation external financial aid is particularly vital for developing countries, whose resources are often greatly absorbed by economic and technical problems. The chances of obtaining the financial means necessary for field surveys, based on research institutions and on museums, would be greatly increased if the organization and aims of the work had already received recommendation from international experts stressing the urgency of the work. It is only scientific research which can give objects the context conferring the value of testimony; this also applies to oral traditions, which must not only be collected, but also be studied in the field, where they are still living.

In a programme for salvage ethnology priority must therefore be given to the training of research workers and to the creation of a stable body intended first to train them and then to co-ordinate their efforts.

In the creation of museums, in other words houses of conservation for documents collected by the research workers, is an undertaking which could not be sufficient unto itself — it must be carried out parallel with the opening of a research institute.

At all levels, co-operation between countries in the Near East is particularly justifiable, and could provide results which individual countries would have the greatest difficulties in obtaining on their own. The aims of this co-operation should be the following:

- (1) The training of scientific research teams.
- (2) Salvage work in the field.
- (3) Aid to existing museums and the creation of new museums."

The start of the Conference was difficult because the ethnological experts had been confronted with an elite of interested perso-

nalities from Near Eastern museums, universities and ministries all of whom had never dealt with the subject "ethnology" before.

Therefore the first task was the definition of the term "ethnology", and the explanation of the vast field ethnology has to cover in its various branches and subdivisions.

In the next step we tried to clarify the right valuation of ancient structures and culture traits of social life and social traditions, genuine techniques and handicrafts, autochthonous music and songs, tales and legends, beliefs and superstitions and oral cultural heritage in the Near East.

The theoretical introduction was followed by some practical demonstrations in both fields; in scientific research and in museum development.

The Dutch expert on field research in an Arab country, namely in Tunisia, was Dr. Jongmans. He explained his methods of approach and his gradual progress in minute village studies, using maps and illustrations in his lectures, so that he successfully contributed to a better understanding of the meeting's aims.

On the subject concerning the development of ethnographic museums many basic suggestions were displayed and discussed: selection of collectors and their training, ways and means to build up collections, possibility to store objects in a safe place as long as special building lack, and so forth. Finally Dr. Champault demonstrated in an impressive way the importance of recording ethnographic objects according to a special questionnaire.

A special discussion was arranged on the necessity of open air museums which have hardly been started in the Near East. While the archaeological structures are well preserved, the actual types of villages, houses and huts, sheds, water-wheels, pumps and all sorts of autochthonous implements were considered of little or no value. The necessity of preservation had to be clearly explained.

In the course of the conference the need of salvage ethnology became clearer every day. But with the lack of trained personnel, the lack of sponsoring organizations and the lack of museum buildings the beginning of actual work has to be postponed in any case.



The only preliminary work — we stated — could be done by foreign ethnologists and museologists either by sending scientific missions to the countries concerned, or by inviting selected people from the Near East who show a special interest in the preservation of their traditional cultures and get them trained in American or European ethnological institutions.

Another plan for the near future consists in arranging training seminars in one of the Near Eastern countries. A limited number of participants should meet for working sessions in which qualified ethnologists and experienced museologists should co-operate with those native individuals who are willing to assist afterwards in ethnological research in their own countries.

The urgency of salvage work without further delay obliges us to impose an order of priority of research in this area. Therefore foreign missions — also archaeological missions — should be asked to co-operate in this respect. In order to accelerate an actual start of salvage ethnology a co-ordination committee has been proposed.

The Baghdad Conference seemed to have brought new light to the scientific estimation of cultural heritage and the preservation and conservation of ethnological material in the countries of the Near East. It is to be hoped that salvage programs will be started before the autochthonous cultures fade away without being registered by scientists.

From the point of view of the "International Committee on Urgent Research" the Baghdad Meeting was considered a conference of extreme importance. New aspects of "Urgent Ethnology" were displayed to the representatives of the Near East who had never heard of the problems concerned. The Committee was grateful to ICOM in bringing about these contacts. New connections can be taken up, new relations entered through correspondence and exchange of publications. The Committee's Bulletin has been sent to every participant. It seems as though by reading these articles on fast disappearance of cultures and languages in different parts of the world the interest in our problems has grown. They became more familiar with the subject concerned and understood that it is a privilege to a country in transition if the old features get a proper documentation by trained ethnologists before they are changed altogether.

One or the other of the participants sent letters and asked our Committee whether we could not get him a scholarship to anthropology and museology in one of our universities. Some were willing to start working in their own countries, but they felt that they could not possibly begin without schooling. We should keep up with these people and try to answer their request as soon as we find some chance to train them.

In Vienna we stated one example: we had one teacher from an Arab country staying with us in the Institute of Ethnology. We sent him to courses, took him to museums and the like, and made him acquainted with our problems in ethnology, musicology and museology. As he also received some training in field-research, we could ask him immediately to join us in project starting in an Arab country. The problem is that although he is ready to go into "urgent ethnology" we have not yet the means to aid his work, finance his stay, pay for a museum collection and so forth.

It is high time that we stop arranging big conferences. We should do far better to put small working teams into field research. If possible, tomorrow. Let us study these cultures and rescue them for the future before we are forced to say again: "It is too late. . . .". (Anna Hohenwart Gerlachstein in *Bulletin of the International Committee on Urgent Anthropological and Ethnological Research* No. 9, 1967).

## DANCES VANISH TOO

Like so many other facets of vanishing cultures, dances vanish too, together with other arts. But it is the unnatural separation of "art" from the rest of a culture which usually reduces, if not completely prevents the inclusion of the arts in anthropological research. Art is left to archaeologists and art historians mainly, perhaps, because anthropologists do not know how to deal with it in cultural context.

The dance offers especially difficult problems. Few anthropologists know how to look at them, still less how to describe them meaningfully. And meaningful description involves, among other things, the discernment to typifying elements. The lack of such awareness is due, in great part, to the absence of any systematic guidelines. A little sermon on this situation is in place somewhere, some time!

In this time and age we have however the technical facilities to record dances in documentary films. (Rolf de Mare did it, Margaret Mead did it, some others did it too, as Fejos in Mentawai). But then comes the next question: what do these dances tell us in relation to the total culture? Do they corroborate some of its general aspects (e.g. the division of Javanese dances into *alus* and *kasar* (gagah) which is parallel to the differentiation into "high" and "low" language)? Do they reflect in their choreographical formation participation of the sexes and presence or absence of leaders, a people's social organization (a hypothesis of Alan Lomax)? Do they express a people's "cultural temperament" (as I once thought)? Do their rhythms and modes of dancing mirror settled agricultural (and matrilineal) societies as opposed to patrilineal, nomadic, hunting tribes (as Curt Sachs suggested)? And so it goes

Alan Lomax is currently working (together with a very intelligent and sensitive dance expert, Irmgard Bartenieff) on what he calls *Choreometrics* — a counterpart to *Cantometrics* for songs — "designed to analyze the significant patterns of similarity and contrast (of dance) preserved in cinematographic records." As he puts it, once the three main aspects of movement are diagnosed (1. the dynamic qualities of movement itself; 2. the social organization and interaction of the observed groups; and 3. the level and kind of synchronous behaviour) and summarized in a briefer profile, "the main forms of social interactional style will have been described." This, he says, "can be tested by inspection of films of daily life from the same culture."

He thinks that the study of dances may provide "a means of more quickly evoking and arriving at an understanding of the possible dynamic and group pattern of the culture."

Whether or not one agrees with his theory, or the usefulness of research thus oriented, he is the only one to my present knowledge who has worked out a system for analyzing dancers. It is possible that by using his method of analysis of dance movement and formations one could arrive at other important conclusions. Should he develop a following, with skills at such analysis, the principal need would seem the collection of as many documentary dance films as possible especially from "vanishing cultures, which could then be analyzed by these experts" (Claire Holt in *Bulletin*

of the International Committee on Urgent Anthropological and Ethnological Research, No. 9, 1967).

### KATHAKALAKSHEPAM: STORY-TELLING AND MASS-COMMUNICATION

Down the ages the Indian has always insisted on acquiring knowledge through reading, learning and, equally importantly, through hearing. The Vedas, the most ancient lore of the Indians, were preserved down the centuries through the Brahmins handling them down orally from generation to generation. In like manner, although the general Indian public was not literate or learned in the ordinary sense of the term, the people from earlier times knew their legends and epics through having listened to story-tellers, who not merely retold the old tales but gave them, whenever possible, a topical slant.

The *Kathākālākshēpam* or the pastime of telling stories was an art highly developed even very early in India. Exactly how early it is difficult to say, in the absence of recorded evidence, but story-telling in the temples for religious purposes is probably as old as the temples themselves. In the course of the centuries it lost its basic religious purpose, and today it is currently put to even secular uses. The modern art of the Tamil Kathakalakshepam perhaps derives its origin from the countryside of Maharashtra where the lives of the simple saints who attained salvation by acts of devotion were retold in music and dance to highly interested but illiterate audiences. It was known as *harikathā* in Mahārāshtra — *harikatha* meaning literally the stories of Vishnu, one of the three major deities of the Hindu pantheon. When the Maharashtrians established themselves in the late 17th century as rulers of the Thanjavur principality in the South which was known as the rice granary of India, they brought this art with them, and in Tamilnad, in the three hundred years since, the art has been perfected into the Kathakalakshepam — telling stories not only of Vishnu but of other major Gods and Goddesses as well as of local deities and rulers.

In Tamilnad there existed also a native tradition of poetic discourses centering round the great Tamil epic, the *Rāmāyaṇa* of Kamban. There is inscriptional evidence to show that rulers and local chieftains vied with each other in endowing grants for worth-while discourses on the Ramayana both in the Sanskrit

and in the Tamil versions. This native tradition was enriched by the *harikathā* manner from Maharashtra and emerged as a highly sophisticated art from the early years of the 19th Century in the court of the Maharashtra king of Thanjavur, Rajah Serfojee, who was a great patron of the arts.

*More than just Narration*

*Kathākālakshēpam* is not mere story-telling at a narrative level. It is a highly intricate art which combines in itself many phases of what the Westerner would call mono-acting. The performer is usually accompanied by an accomplished backsinger and by percussion instruments, small cymbals and, if suitable, the violin. The performer often begins in high-flown, highly Sanskritized sonorous prose but soon breaks into song continued ably by the backsinger whose expertise is a necessity in the performance. The story teller, who usually stands during a performance, can wield four languages at least to perfection — Sanskrit, Tamil, Telugu and Kannada. Often his repertoire of songs and sentences consists of odds and ends in Hindi, Marathi, sometimes even English.

The story-teller may illustrate his narrative with suitable gestures and *mudrās* and sometimes even dances for brief spells. He lards the story he has in hand with as many wise saws and modern instances as he can. Many of these performers — there are at least a hundred accomplished performers in this art today — have a subtle sense of humour, but their references are always such that the audience can take the point easily. They may hit at the budget in Parliament or the new taxes or the local bigwig's latest statement in the morning's newspapers and the audience will react to it spontaneously. During the two general elections in the sixties these story-tellers were made use of by various political parties with varying degrees of success. The familiar story of the *Rāmāyaṇa*, the *Mahābhāratha*, the many Krishna stories, and other items of familiar but revered interest are likely to take strange and unfamiliar forms in the mouths of these story-tellers, but on the whole their invention is in minor detail never in broad outline.

The *Kathākālakshēpam* artist is capable of endless improvisation; he can tell the same story of the *Rāmāyaṇa* in a single day, or three days, or nine days, which is a favoured period, or forty-five days or even a hundred and eight days. Usually a perfor-

mance starts at nine at night and goes on till well past midnight. Under modern conditions, in cities like Madras, two-hour *Kathākālakshēpams* covering an evening from six to eight or eight-thirty are becoming fashionable. All India Radio commissions *Kathākālakshēpams* of an hour's duration, or even less.

The themes of the *Kathakalakshepams* too are subtly changing to suit changing times. The religious nature of the *Kathās* changed to include the story of rulers and episodes in their lives even during the times of Rajah Serforjee in the early years of the 19th century as has been indicated. Slowly secular references gained ground and many people learned to take their cue in day-to-day affairs from their story-teller, much as a Westerner who is averse to thinking himself takes his cue from the daily newspaper he reads.

In the latter part of the 19th century, a sort of *Kathākālakshēpam*-opera by the great singer Gopalakrishna Bharathi, recounting the life of the Harijan saint, Nandan, who achieved salvation by his devotion in spite of his low birth, achieved national fame, and in printed form became the first best-seller in the Tamil language, running into editions totalling 200,000 copies over ten years. A pastiche of this Nandan story dealing with the hero's desire to acquire elementary education has been a success in recent times.

In the 1930s, further innovations were made in the art and enlarged its scope. A poet named Kothamangalam Subbu wrote a *Kathākālakshēpam* version of Mahatma Gandhi's life; composed in verse, with optional linking prose passages, it has proved immensely popular. Thus as well as helping to maintain old traditions *Kathākālakshēpam* is keeping up with the times: in recent years, even modern industrial developments in India have provided themes for poets and performers.

*Kathākālakshēpam* also has great possibilities as a model for fiction. So far only one or two novels have been attempted in this form and these have not been very successful. But a prose masterpiece could be written in the *Kathākālakshēpam* manner: it only awaits the right artist. Meanwhile the art continues to flourish in South India, and with its rare virtue of appealing to both simple and sophisticated audiences, is still a vital and important force among today's vehicles of culture. (*Ka Naa Subramanyam in Unesco Features*, 2-11-68).

## JAVANESE WAYANG IN APPLIED ARTS

Indonesia — a country of deep political, social, economic and cultural contrasts — has attracted the attention of Europeans for more than five centuries, ever since the beginning of discovery voyages. And it is since then that numerous thrilling travelogues were being devoted to the islands of the Indonesian Archipelago. Anyone who for the first time is making a discovery of a country unknown to him is mostly attracted by phenomena that are unusual to him, by things contrasting with his own way of life and with the customs of his nation. Art as is well known constitutes an important form of individual self-realization of man, group, as well as a whole nation, thus reflecting the nation's mentality, its cultural traditions, the eternal struggle of the old and the new. This may be one of the reasons why all the travelogues on the Indonesian islands contain more or less extensive sections dealing with art.

Batik, gamelan, wayang — these are possibly the best known terms. The interrelation of these three is apparent. The wayang puppetry performance is perfected with the melodies of the gamelan musical orchestra, and the puppeteer wears a traditional attire made from batik, a special kind of material. Most probably all the three mentioned forms of traditional Indonesian art originated from Java, from where they spread over other islands of present-day Indonesia. Among them wayang penetrated into other countries of South-East Asia exerting distinct influence over the respective stage arts. Traces of this influence are still discernible in the puppet and dance drama of Malaya, Cambodia, Thailand, Burma, Laos and the Phillippines. The popularity of Javanese wayang in Europe found its concrete materialization only much later; it is, nevertheless, corroborated by the occurrence of a special kind of puppet resembling the Javanese type.

The traditional Indonesian stage-form, wayang, has its origin in the beginning of our era and up till now lost nothing of its popularity. In the course of its development the wayang became a brilliant art-form, highly impressive and impossible to imitate. Although immune to outside foreign influences, wayang exerts its influence over a number of fields, be it dance, music, literature, modern stage-acting or the fine arts.

Wayang puppets created skilfully from various materials personify popular figures of the folk tradition as well as religious

mythology. thus bringing to life a whole world of imagination, fairy-tales and superstitions, philosophical speculations and popular wisdom and humour.

The eventful 19th century which brought about a turnover of the world including the Asian societies intensified social problems and attacked all traditional norms. Yet wayang in present-day Indonesia — then Dutch East India, consistently resisted all abrupt changes and transformations. Limited and protected through its own internal rules it keeps up the thousand-year-old cultural tradition of Java. Nevertheless in spite of restrictions in the artistic norm there remains sufficient space for free development within. The above statement may be corroborated by the panakawan — the inevitable comic figure in the wayang.

The 19th and 20th centuries brought no substantial changes in form or content of the wayang, but there began to appear reproductions of the individual figures of puppetry wayang — such as Semar, Petruk, Gareng, Ardyuna, Djoyosentiko, Djonoko and others — worked in metal, silver, leather, or wood, or painted on linen and paper. The quality of the individual products is naturally in relation to the commerical exploitation of wayang motifs.

The dramatic art of wayangs as such, however, remains untouched by this commercial trend. The stories continue to appeal to the audience whether performed with home-made puppets from the kampung or a little workshop on the city outskirts, or within palace walls. Large-scale occurrence of motifs from wayang plays and drawings of wayang puppets as part of applied art is a striking phenomenon of the 19th and 20th centuries. We mostly find them on textile, cutlery, ashtrays, handbags, fans etc.

Rather surprising is the application of Javanese wayang on a set of match-box labels. The series was probably issued towards the end of the nineteen twenties or in the first half of the nineteen thirties, but it is very difficult to determine its provenance reliably. Although intended for one of the match producing factories in the former Dutch East India, there is a chance that it was printed in the Netherlands. On the other hand, it has been proved that there was no paper of this structure in the Netherlands and neither Dutch nor Indian catalogues contain this series. It has been ascertained that the famous printing works Sivakasi, Sattur, The Hind



Match Co. Ltd., The Bay Match Industries, Western India Match Co., Madras, did not issue it either. There is however a possibility of it having been printed in Bandung or Batavia (present-day Djakarta). The series comprises 45 labels which seem to depict a complete story. Columnists agree that a larger series of match-box labels is not known and also this makes it a unique and one of the most valued series of the last fifty years.

The publishers of this series did not merely print reproductions of the heroes of wayang puppet drama but a complete legend from Java's mythology which is part of the wayang repertoire. The artist must have been well acquainted with the shape of the individual wayang puppets, with the symbolic meaning, and function of colours on the figures, with the wayang performing techniques as well as with the story as such. The scenes depicted on the labels have a brief Javanese text below, for which the lakon (the outline of the play), or the story as preserved in oral tradition or in literary form, have served. In no case did the artist have at his disposal a complete dramatic text or a published pictorial series of the story. The series of labels itself seem to be a unique attempt at an artistic reproduction of one of the numerous stories of the wayang repertoire. The publishers succeeded in stressing the specific character of wayang puppets, the atmosphere of the play as well as the style of stage performing.

The series was issued during a period when the idea of the Indonesian language and a united Indonesian state was being advocated. It might thus be of interest to attempt an answer at the question why it was at this very time that a form of traditional Javanese art was publicised, with an accompanying text in Javanese, too. It is most probable that one of the institutions established under the auspices of the colonial government — e.g. the Javanese Institute — took part in the edition. The Javanese and Dutch members of the Institute carried on joint research of the Javanese language, supported the renaissance of classical Javanese arts and cultural heritage. The Javanese Institute covered a broad range of activities and carried on intensive work. It is thus possible that it was from there that the initiative or support to the realization of the series came.

The wayang story depicted on the series of match-box labels mentioned narrates the dispute of Prince Prabu Turdjinanturd-jenggleng with the half-god Kresna over the goddess Dewi Umo.

The situation is being complicated and finally cleverly solved by three comic figures — panakawan Semar, Nalogareng and Petruk. (E. Vanickova in *New Orient*, 1968, No. 5).

## THE KHMER SHADOW PLAY AND ITS LINKS WITH ANCIENT INDIA:

### *A possible source of the Malay Shadow Play of Kelantan and Trengganu*

It has been suggested by an eminent Thai scholar that the large Thai Shadow Play — the 'Nang Yai' — was brought to Thailand from India via Indonesia and the Malay peninsula.

During a recent visit to Cambodia, I had an opportunity to examine a set of large Khmer shadow play figures and to discuss the Khmer method of presentation, the Khmer shadow play repertoire and Khmer historical tradition with scholars in Phnom Penh and Siem Reap. This has provided the writer with facts on which to base a different opinion, which will be set out below.

The Khmer shadow play was in existence at sometime during the Angkor period of the Khmer Empire (802-1432 A.D.), and it is possible that it existed at a still earlier period. It still survives at two places in modern Cambodia: one group of performers live at Phum Ta Phool, near Siem Reap, and the other group at Battambang, both in the north of present day Cambodia.

The most ancient form of the Khmer shadow play is called 'Nang Sebek' (pronounced 'Sebyk') or 'Sebek Thom', meaning 'large leather figures.' The other form is a popular variety with smaller figures, including a number of clowns, and is called 'Nang Trolung', after a Khmer town named Trolung, where this form of Khmer shadow play is believed to have first been popularised.

The leather figures in the 'Nang Sebek' are mainly composite groups of two or three individuals, posed to represent some passing episode. The composition of the groups, sometimes in repose but often in violent conflict, and the delicacy with which they are cut out, are of an extremely high artistic standard. Each figure is supported with two bamboo ribs, applied vertically, with ends protruding below the base to be grasped by the puppeteer. The average height of a large composite group is four feet eight inches, and it weighs thirty pounds. There are also a number of indivi-

dual figures of approximately the same height representing some of the principal characters, but none of them have mobile limbs. There are no characters in the Khmer shadow play either in the large or small type, — other than those which are an integral part of the *Rāmāyaṇa*, — which are endowed with supernatural powers, such as 'Semar' in Java and Bali, and 'Pa Dogol' in 20th century Malaya. Nor are there any special clowns in the Nang Sebek, though comedy may be introduced by nameless villagers, and on occasions, by Hanūman. Maha Risi is the most deeply respected figure, and incense is burnt in front of his bearded figure before each performance begins.

The Nang Sebek is now always performed in the open. The screen, which is made of white cotton, is over twenty feet long and eight feet high. The base of the screen is about three feet above the ground, and the gap is covered by a length of dark cloth.

The light by which the shadows are projected on the long screen is provided by a heap of burning coconut shells, piled on a bamboo platform at the same height as the base of the white screen and sited centrally about nine feet to the rear.

Each leather figure in the Nang Sebek is carried by a separate puppeteer, and is held above his head when it is due to appear on the screen. The puppeteer's movements are not restricted to the rear of the screen. He may move his figure along the front of the screen as well, but it must always be silhouetted.

There are normally two head puppeteers in the Nang Sebek, who speak the story and the words of individuals. They are called 'Kru' (Khmer for 'Guru') and they usually stand one at each end of the screen, one representing Rama and the powers of Good, the other speaking for Rawana and the powers of Evil. These two 'Kru' may move from one end of the screen to the other, if the characters whom they represent change their location. During the recital of the story or the dialogue, the relevant leather figures are held motionless behind the screen. But when the 'Kru' stop speaking, the junior puppeteers move their leather figures and dance with them in a style befitting the particular group or individual, in a way which calls for considerable grace and skill.

Performances of the Nang Sebek are accompanied by an orchestra of ten Khmer musical instruments. It is sited at a short

distance in front of the screen. The musicians are seated on the ground with their instruments in front of them. These consist of three drums, three xylophone ('Roneath'), two large gongs ('Kong'), two Khmer Oboe ('Sralai') and a very small pair of brass cymbals, ('Ching'). The music is vigorous and stimulating.

The stories presented in the Nang Sebek are nearly all taken from the *Rāmāyana*. No other Indian or Javanese epic is ever presented in the large Khmer shadow play.

The Nang Sebek has probably always been performed close to a religious structure or in the grounds of a Khmer king's palace. Performances were given during religious festivals, on royal occasions, in times of pestilence or dire distress. They were, and still are, solemn and elaborate and demand a high degree of skill by each member of a team of 24 performers (two Kru, twelve puppeteers and ten musicians).

The Small Khmer Shadow Play — the 'Nang Trolung' — has no composite figures. The individual figures are, on an average, slightly less than two feet high, and all of them have both arms mobile at the shoulder and elbow. Most of the characters are taken from the *Ramayana*, resembling closely those in the 'Nang Sebek' but less than half their size. Comedy is added by a number of comic characters ('Thlok' in Khmer), of crude workmanship and sub-human appearance, who have no place in the *Rāmāyana*, but who are introduced at the discretion of the puppeteer. Some of the best known comic characters are attached to either Rāma or Rāwana. For Example 'Kheeyou' and 'Knau' are Rama's retainers: 'Pok' and 'Poi' follow Rawana. 'A Krapaung', a fat-bellied, lazy but good hearted man, attaches himself to Rama, while 'A Kroupeau', who has a mouth like a crocodile and is crafty and vicious, attends on Rawana. 'A-Toong', 'A-Tang' and 'A-Keong' are followers of Maha Risi, but these same leather figures may be given different names by the puppeteer if he introduces them into a different episode.

The 'Nang Trolung' is performed in a temporary wooden structure, with a floor raised four feet above the ground, and a white cotton screen stretched across the front, as in the Malay shadow play. The Khmer small screen is usually about ten feet wide and about four feet high. A bowl containing coconut oil, from which a wick of raw cotton protruded, used to provide the illumination, but now a paraffin or kerosene lamp is substituted.

The story in the 'Nang Trolung' is usually presented by five puppeteers, seated side by side on the stage, behind the curtain, with the chief 'Kru' in the centre. A woman assistant is sometimes included to speak the female parts, in particular that of Sita, Rama's wife.

There are six instruments in the Nang Trolung orchestra. The musicians sit inside the theatre, behind the puppeteers. The instruments are three drums, one xylophone, one gong and one khmer Oboë. A pair of small cymbals (Ching) may be added.

Although the small Khmer shadow play often presents episodes from the *Rāmāyaṇa*, and never includes portions of other Indian or Javanese epics, old Khmer Historical Romances are also performed. The best known of these are 'Lin Thong' 'Champa Thong', 'Preah Chinnavong' and 'Preah Leak Shinavong', the names of ancient Khmer Kings. When these stories are presented, the *Rāmāyaṇa* figures are used, but are given different names: the figure of Rāma represents the Khmer King.

The 'Nang Trolung' has always been a more popular and democratic form of entertainment than the 'Nang Sebek'. Today it may be performed inside the walled compound of a Watt, but it may also be presented in a village or near a private house. It may be part of the celebration of a religious festival or of a funeral ceremony, but it may also be performed on a secular occasion. It is much more informal and relaxed than a performance of the 'Nang Sebek'. In the past, performances of the 'Nang Trolung' were preceded by a prologue in which Maha Risi appeared, followed by two monkeys, one white and one black. The two monkeys fought until the white monkey subdued the black monkey and offered it as a captive to Maha Risi. The main performance could then begin.

In both types of Khmer shadow play all the Kru wear an orange-colour 'Sampot' (a Khmer lower garment reaching from the waist to just below the knees), a white shirt and a white waist cloth. Nothing is worn on the head.

The Sanskrit name for the ancient Indian Shadow Play was 'Chayanataka'. Research into its early form has been undertaken during the present century by a number of scholars, notably Pischel, Luders, Dr Spies and Dr. Meinhard from Germany and by D. L. Samar and M. V. Ramana Murthy in India. Their work has

been handicaped by the fact that the shadow play is now rarely performed in India. It is however probable that the shadow play is alluded to in ancient Sanskrit literature at the beginning of the Christian era. It has been established that the home and stronghold of the Classical Indian shadow play has always been located in Andhra state, and that though varieties of the shadow play have emerged in other parts of India, the Andhra leather puppets were always very large and were manipulated by men standing up behind a long screen. Dr. Meinhard noted that, in its present debased form, the Indian shadow play is of two different types, which he refers to as the Major and Minor. The major type presents stories from the *Rāmāyana* and Mahabharata, enlivened by black skinned comic character known as Killekyata and his wife. The minor type which seems to be almost extinct, presented popular Indian stories, giving prominence to comic characters. This type did not perform stories from the *Rāmāyana*. D. L. Samar in an article published in 1967 on the Indian Puppet Theatre observed that the classical Indian shadow play is still occasionally performed in Andhra State, with large brightly painted figures made from translucent goat skin. A few of these figures can be seen in the Leather Museum at Offenbach, Germany, in the Victoria and Albert Museum, London and in the National Museum, Kuala Lumpur. Mr. Samar added that the Indian shadow play is performed on open ground, and that the manipulators of the large leather puppets stand behind the long white curtain and work their characters with the aid of sticks. He also observed that people other than the manipulators spoke the story and sang behind the screen. M. V. Ramana Murthy, a senior official in the Central Leather Research Institute of Madras, is himself the descendant of a long line of Indian puppeteers from Andhra State and has his own group of dedicated puppeteers who present Ramayana stories on invitation. He is at work on a book on Indian leather puppetry. He confirms that the classical translucent Indian leather figures are between four and five feet high, and that the puppeteers still stand up behind a long screen when they manipulate them.

This method of manipulating the large leather figures, which is common to the classical Indian and to the ancient Khmer shadow play, is unknown in Indonesia, and provides a major obstacle to the acceptance of the theory that the Khmer shadow play was introduced from the south, viz Indonesia, where the puppeteer

invariably sits on a stage, behind a much smaller screen, and manipulates his leather puppets while seated. Nor does the theory find any support in ancient Khmer history. The first King of Funan (the name of the earliest Khmer kingdom), is believed to have been a Brahmin named Kaundinya, who arrived by sea from India, married the Khmer Queen and established the embryo of what later became the first great Hinduised kingdom in South-east Asia. Kaundinya's accession is believed to have occurred in the first century A.D. and Chinese Annals record the continued prosperity of Funan until the 7th century, when Chenla, a Khmer vassal state located nearer the sea, conquered Funan and developed into a powerful Hinduised trading empire, with territory which covered present day Laos, South Vietnam, Eastern Thailand and a part of southern Burma. Direct communications with India had long been firmly established, and it is reasonable to assume that the Khmers, who were Hindus, from their earliest recorded existence, accepted Indian forms of worship, while introducing their own original genius into the architecture of their religious buildings and other forms of art. The Shadow play was a recognised vehicle of religious instruction, and the 'Nang Sebek' was probably associated from early times with Khmer religious buildings.

Economic, cultural and religious contacts must already have existed, before 1000. A.D. between the Khmers and the rulers of the Malay kingdoms which were already established on the long narrow peninsula which is now southern Thailand. These Malay kingdoms included Ligor and Patani. In 1002. A.D. these links became still closer, when a Malay prince, the son of the Malay Raja of Ligor and his Khmer consort, conquered the eastern half of the Khmer kingdom and was proclaimed King Suryavarman I. He conquered the remainder of the Khmer kingdom nine years later and ruled from the vicinity of Angkor for the next forty years.

The Khmer shadow play is likely to have been introduced by the Khmers to the Malays, their neighbours and co-religionists during the reign of Suryavarman I if it was not already familiar to them. During the centuries which followed, both forms of Khmer shadow play were probably performed at the Courts of Ligor and Patani, but in their latter day decline, only the smaller, simpler and more popular type was actively preserved. Examples of old Patani shadow play figures are not available, but in Kelantan and

Trengganu, which had close cultural links with Patani for several centuries before the final absorption of Patani into the Thai kingdom, there are remarkable similarities between some of the Khmer single shadow play figures, which are still in use in Battambang, Cambodia, and some of the Kelantan and Trengganu *Rāmāyana* figures dating from the end of the 19th century, before the Thai style of costume had been added. In contrast, there is a total dissimilarity between the shape and appearance of the Indonesian shadow play figures and those in general use in Cambodia, Thailand and Malaysia today.

If it is accepted that the Khmer Nang Sebek had its origin in India and was introduced to the Khmers by Hindu immigrants from India in very ancient times, and was later absorbed by the Thais during their expansion southwards, and if it is also agreed that the small Khmer shadow play, the 'Nang Trolung', and the small Thai shadow play, which is called 'Nang Talung', are popular forms of the 'Nang Sebek', then we can recognise, with convincing support from historical, economic and cultural sources, the route by which the Shadow Play travelled from India to the land of the Khmers, and from the ancient Khmer kingdom to the Malay peninsula, as it was in its golden age in the 12th century, and as it is in its truncated form today. (Dato Haji Mubin Sheppard in *Journal of the Malaysian Branch Royal Asiatic Society*, Vol. XLI, Part I, July '68, pages 199 to 204).

### THE SIGIRIYA FRESCOES

An Italian expert, Dr. Luciano Maranzi, assisted the Ceylon Government to restore the world-famous historic frescoes at Sigiriya which had been damaged by vandals. The work has been completed now and the art treasures look as if they had never even been touched by the vandals before, except one fresco which had been completely chiselled out of the rock surface.

Dr. Maranzi was engaged by the Rome Centre for the Preservation of Cultural Property to assist Ceylon, following a request by the Ceylon Government to the Government of Italy for assistance in securing the services of an expert.

The famous Smithsonian Institute of Washington, D.C., U.S.A., also assisted in this project by bearing part of the cost of the visit of the expert and the rest was borne by Canada and India. Ceylon



readily acknowledges this help from Italy, America, Canada and India with deep gratitude.

Ceylon's ancient frescoes on rock and on the walls of Buddhist temples are well known in the world. Some of these, experts have stated, are among the oldest, if not the oldest, art treasures of the world, going back to the 4th century B.C. Among these Ceylon has treasured the Sigiriya frescoes as the most valuable and representative of the talents of her ancient painters. Art lovers in the island were grieved and angered over the wanton damage done to some of the frescoes on the Sigiriya rock (Lion rock). It is believed that some mischief-makers had taken pleasure in defacing and disfiguring some out of the 21 frescoes which had withstood the ravages of time for nearly 1,500 years.

Sigiriya is a little rural town nestling among the central hills of Ceylon, about 100 miles from Colombo. The massive 600-foot-high Sigiriya rock stands among jungle surroundings. The rock is visited daily by tourists from abroad and local sightseers.

Apart from its invaluable frescoes, Sigiriya stands as a monument to the work of a Sinhala king of old—King Kasyappa, a patricide, who ruled between 473-491 A.D. and who took 15 years to build this stupendous work—to hew out what archaeologists and historians have not been able to agree upon: a palace, a fortress or a place of Buddhist worship.

However great and noble the achievement was, Kasyappa came to Sigiriya with blood on his hands. He was the son of one of the two queens of his royal father, Dhatusena. Kasyappa had been harassing his father for a long time over his share of the royal fortune because he feared that if this was not settled before the death of the ageing king, he would have to contend for it with his half-brother, Mogallan, the son of the other queen. The King was not inclined to distribute his fortune as Kasyappa wanted him to. Angered by the attitude of his father, the rapacious son made short work of his father by plastering him into a wall.

The patricide became restless and went to Sigiriya for refuge and, perhaps, solace. There he undertook the monumental task of turning out the rock into a palatial fortress. It is complete with chambers, audience halls, rest rooms and a bathing pond. It is believed that originally there were about 500 frescoes.

Some believe that Sigiriya was not the palace of a pleasure-loving king but a place of worship, and that the frescoes themselves had been executed by painter-monks.

What chemicals did the unknown artists of those days possess? An Indian archaeological chemist, Khan Bahadur Mohamed S. Ullah, who studied these frescoes some years ago, has said that the ground plaster had three distinct layers. The rock surface which was rough and uneven at the outset had been plastered with the local liver-red alluvium, reinforced with vegetable fibre and rice husk. This material was very friable and contained an appreciable amount of ferric oxide which accounted for its red colour. The next layer consisted of a buff colour composition containing sand as the principal ingredient besides some clay, lime and vegetable plaster. This material was quite soft and could be readily powdered between the fingers. It contained also 5% calcium carbonate corresponding to 2.75% lime which is quite insufficient to confer the necessary strength to the plaster.

It was inconceivable, he said, that the ancient masters could have used such a weak material for preparation of the foundation for their paintings, and the only reasonable explanation was that originally that layer had set sufficiently but had been reduced to the present weak state through natural deterioration in the course of so many centuries. Probably some adhesive substances, such as cowdung, cereals, starch and glue, were employed which had perished by de-composition.

The third, uppermost, layer which is one-eighth of an inch in thickness was composed of sand and lime (17.5%) and mortar, and was in a fair state of preservation. It has been worked up to a smooth and even surface with superficial application of pure lime in order to receive the brushwork. The total thickness of the composite plaster was between three-eighths of an inch and one inch thickness, according to the contour of the rock surface. The colours employed in the Sigiriya paintings are red, yellow, green, black and white. The painting method appeared to have been tempera and the colours are affected by water.

C. P. Bell, a former Archaeological Commissioner of Ceylon, has explained that the frescoes are generally in groupings of two, usually a queen or princess, attended by a lady-in-waiting of the same or kindred blood, or by a dark-skinned lady of alien race. The latter is given an olive complexion, the badge of servitude

which clearly marks her off from the high-born ladies, her mistresses, whether pale yellow blondes or orange-hued brunettes—all three-coloured types reproduced frequently at Ajanta. The paintings are for the most part portraits. Conventionalism ruled the stiff disposition of arms and hands; yet each figure is imbued with divergent traits in face, form, nose, dress.

Bell's theory is that the figures were those of the ladies of the court of Kasyappa, the "wicked king" on their way to a nearby temple because they were carrying flowers and moving in one direction. Another theory is that they were heavenly figures because the figures were cut off at the waist by conventional clouds. Some others hold the view that they were women engaged in water-sport. In support of this theory, they have identified a "water-throwing gadget" in the hand of one of the figures; yet another explanation is that the frescoes are representations of Kasyappa's Queen in mourning for the royal husband. This last explanation is based on the story that Mogallana engaged Kasyappa in battle, and when the patricide saw that he was losing, he was filled with grief and anger and put an end to himself by cutting his throat with his own sword on the battlefield. Dr. Paranavitana, the recently retired Archaeological Commissioner, an authority on the archaeology of Ceylon, has stated that the figures are not anything more than an artist's impression of clouds and lightning painted round the rock to make it resemble the paradise of the God of Wealth for the edification of a royal master.

Mogallana, after vanquishing his half-brother in battle and thus avenging the death of his father, handed over the fortress, or whatever it was, to his uncle, the great author-mong of the *Mahāvamsa*, one of the greatest chronicles of Ceylon history.

Sigiriya had been holding its secrets in the security of a thick tropical jungle infested by elephants, leopards and venomous snakes, until Major Formes, a British colonial officer, stumbled upon it in one of his tours of discovery in 1830. (*B. P. Kirthisinghe* in *IWI*, 5-1-1969).

### MADHUBANI FOLK PAINTING

The folk painting of Madhubani has been in existence for centuries, but it was only during UNCTAD II that it suddenly came to prominence. There has since been an unexpected spurt

in its demand, and the Government of India today has in hand orders from abroad for thousands of rupees' worth of the painting. The UNCTAD delegates were fascinated by it: the stocks in hand at the arts and crafts emporium temporarily put up in the premises of Vigyan Bhavan were sold out in no time and had to be replenished over and over again.

That part of Bihar contiguous to the foothills of the Himalayas and known as Mithila has for ages been the seat not only of Sanskrit learning but also of a number of arts and crafts. I am not talking of the days when King Janaka sat on its throne, or when the reputed Ambapali kept her audiences spellbound with her dances. Even during the times when the Pathan kings or the Grand Moghul ruled in Delhi, the women, particularly, of this part of the country carried on their pursuit of the fine arts uninterrupted and unmindful of what was happening in the political arena. They were—to an extent they still are—adept at *kasida* works, spinning of perhaps the finest yarns in the country, making toys, baskets and the like out of *sikki* grass, and painting with colours made from indigenous paints.

Madhubani is a kind of folk painting done not by professional village or town painters, as in Bengal, but by women of the middle classes, particularly of the Brahmin families, from generation to generation, with the young girls getting trained by the elderly women of the household. While the pandits are busy with their study and teaching of the Vedas, grammar, astrology and the different branches of Hindu philosophy, the women, after having discharged their household duties, keep themselves occupied with painting, which lately has assumed the name Madhubani—Madhubani being a subdivision in the district of Darbhanga, which in effect is the heart of Mithila. The majority of the villages that happen to be the centre of this folk painting fall under this subdivision; hence the name.

The paintings were done not with a view to make a living but for puja purposes, or to decorate the walls of the bridal chamber known as *kohbar*. The fact of the matter is that most of the arts and crafts of Mithila have been kept alive by members of the fair sex, especially by those coming from the middle classes. The finest of the *Kasida* works were done by middle-class women, but with the spread of modern education the art is fast disappearing. This is certainly a matter for concern.

Coming back to the Madhubani painting, it is interesting to note that the women painters buy no colours from the market-place nor use any brushes: they make their own colours, and for brush use match-sticks, and a little cotton grown mostly in their own fields. They make yellow colours from the turmeric and red from the vermillion that they put on the parting of their hair or from well-burnt red bricks. Green colours they make out of the juice of plant leaves, like those of beans.

The colours are bright, fast and luxuriant. The paper used is the local hand-made paper, or a variety imported from Nepal, which is next door. In the olden days, it was palm leaf, but for the last century or so it is the indigenous paper that has been in vogue. The objects painted are generally Hindu deities, or men, women, birds and animals of Mithila. In some cases, incidents from the life of Lord Krishna or Siva are also depicted. A majority of them, however, are connected with Shakti worship, Mithila being a strong seat of that cult; the Maithili Brahmins, particularly, have been over the ages fervent worshippers of the Goddess Shakti and Lord Siva.

Notwithstanding the political turmoil of the time, the village women of Mithila still continue to sing Vidyapati's devotional songs, as they ply the spinning-wheel or as they paint.

May be their paintings lack the sophistication of Kangra or Basohli or Rajasthani art; but they are indigenous, and their importance lies in the fact that they are the products of amateur village women who have received no training at the hands of professional painters, nor reflect in any way the influence of highly developed schools of painting, like the Persian or Moghul. Nevertheless they have an expressiveness that "catches", and a naivete and freshness that breathe the rural air. A long, protruding nose and large eyes, as eulogised in the local folk songs, are their two main characteristics. Like the folk songs and the folk dances, they have a harmony and beauty of their own. (R.P.N. Singha in IWI. 27-10-1968).

## SECTION VIII: NOTES AND NEWS

August 1968. Speaking in Monaco at the opening of the Fifth Regional Conference of Unesco's National Commissions, Mr. Rene Maheu, Director-General, dwelt on the question of youth.

For several years now, he declared, the flood-tide of youth has risen irresistibly and youth has won an increasingly important position in society. Youth represents more than one-third of the total world population — in some countries nearly half — and its role is stressed ceaselessly because our technological civilization makes constant demands on young people by its continuous insistence on adaptation and inventiveness. Youth is making its mark and each day draws further away from adults. This rebellion is fairly wide-spread throughout the world, but is particularly apparent in Europe where, in a number of countries, it has taken the form of a serious dispute with the university and with society. The situation is serious. A society which is dismissed by youth is, by definition, a society without a future and is thereby condemned, regardless of the force of authority and of the restraints which pride, fear and the community of adult interests can bring to bear on the protests and aspirations of their children. In my opinion we are now witnessing a rejection of a certain kind of society — or rather of a certain civilization.

Unesco must approach young people, as ten years ago it approached the less developed world, with the same openness of heart and mind. By this I do not mean the strengthening of this or that programme activity which is of particular interest to youth. What I have in mind is a veritable conversion affecting the whole of the nature and the activities, the orientation and the methods of our Organization.... Unesco should become the organization for youth; the organization where young people should be able to put their questions — and all their questions — on a world-wide level, give form to their dreams by seeking human co-operation, to contribute to the achievement of a just-peace all their fervour and the inexhaustible eloquence of their gifts and their ideas.—(*Unesco Chronicle*, Vol. XIV, No. 7-8, p. 289).

17-9-1968. Unesco organised a round table discussion on the nature and role of higher education in contemporary society. The purpose of the meeting, which brought together ten professors, two assistants and fifteen students, was to provide an opportunity for teachers and students from different European countries to hold a completely free, wide ranging and critical debate on the major problems of higher education today. Inaugurating the discussions, which were not open to the public, the Director-General said "Unesco watched developments in the university crisis with special attention and interest because it is fully aware of the problems raised by the necessary adaptation of higher education to the demands of economic, social and cultural development in a rapidly changing world. For my part, I do not know exactly what is

wanted by the students and professors revolting against the established order. And it is evident too, that all of them do not want and do not understand the same things in the same way. But I do not doubt their sincerity, and I have even fewer doubts about the generosity that motivates them. Nor do I doubt the utility and the very necessity of their protest, despite the reservations that one may have about certain forms of that protest. In particular, I think that in a world that offers daily images of misery, injustice, oppression and war, what students and professors have to say about the way in which they regard higher education and the integration of youth into society is of capital importance both for States and for individuals.

The discussion on access to higher education centred on three main themes; the planning of access to this form of education, broadening the basis of recruitment, and the orientation of students.—(*Unesco Chronicle*, No. 1968, Vol. XIV, No. 11).

October 1968. An international meeting of experts on the development of cultural centres was convened by Unesco in Budapest, Hungary, from 16 to 20 July for the purpose of analysing and discussing the aims, functions and potentialities of cultural centres in regard to the integration of the arts and their incorporation into the daily life of the community, mass appreciation of and participation in arts programmes, the organization of cultural-educational activities for the general public, and international exchange and understanding through the arts.

The agenda of the meeting included the following four topics General concepts concerning the place and role of cultural centres within the framework of cultural policies;

Kinds and categories of cultural centres (maison de la culture, centre for the performing arts, youth palaces, etc.);

Relations with other cultural and educational institutions (schools, universities, museums, theatres, libraries etc.);

Administration of cultural centres (statutes, administrative structures, finance and personnel).

General recommendations made by the participants after the debates included a proposal to the World Conference of Ministers of Culture, planned to take place in 1970 in Unesco's draft programme, to study the role of public authorities in the development of various types of cultural centres; the need for conducting preliminary studies, before the creation of any cultural centres, with a view to adapting it to the community.

The meeting also made more detailed recommendations on the functioning of cultural centres, their liaison with other exponents of cultural action, research and studies, and on documentation and publications.—(*Unesco Chronicle*, October, 1968).

October 1968. The Sangeet Natak Akademi sent a Survey Team consisting of the Plan Projects Officer, two Technical Officers, for recording and for filming and photography, who, with the aid of local contacts began work on

10th September in Orissa. The team covered Mayurbhanj, Sambalpur, and Dhenkanal districts. In these districts documentation primarily related to the music and dances of the Santhal, Ho, Juang, Bhumij, Bhhiyan and Kissan tribes. Apart from these tribes some selected documentation of the arts of non-tribal people was also carried out.

About 30 hours of select tribal and folk music of different types and styles was recorded. The music recorded covers ceremonial and ritualistic music, work-songs, recreational music and children's songs.

A photographic record was maintained, which includes about 150 photographs of the major dances and a number of others of folk musical instruments and of the performers. A 16 m.m film of about 2 hours was also shot.

The documentation material is now being processed by the Survey Team. The text of the songs transcribed in Devnagri script, the gist of each also being given in English and Hindi. Major song forms will be selected for scoring. It is also proposed to bring out handbooks on the music, dance and dramatic forms of various tribes.

Among non-tribal arts the Survey team found the Tandav dance practised in Sambalpur district, Vill. Kumbhari, highly developed and with similarities to Odissi dance. The Dand Nat and Bandi Butal dramatic dances of non-tribal people of Sambalpur district are also of great interest. Dand Nat has a ritualistic character and is associated with the worship of Goddess Kali. The theme of the dramatic dance, Bandi Butal, is the Krishna episode. —(*Sangeet Natak Akademi News Bulletin*, Sept.-Oct. 1968).

October 1968. A Symposium on Dravidian Civilization is scheduled to be held at the University of Texas in December under the direction of Professor Andree F. Sjoberg. A grant of \$2,500 from the Association for Asian Studies, will assist this effort to expand and develop studies on South India.—(*News Letter*).

October 1968. In the sixth year of administration of the Foreign Area Fellowship Program by the Social Science Research Council and American Council of Learned Societies, the following fellowships among other have been awarded for the study of East Asia, Southeast Asia, and South Asia:

Stephen V. Beyer, Ph.D. candidate in Buddhist studies, University of Wisconsin, for completion of research in India and Japan on the ritual and artistic development of the cult of the goddess Tara; Stanley J. Heginbotham, Ph.D. candidate in political science, Massachusetts Institute of Technology, for preparation of a dissertation on the incorporation of traditional Hindu concepts of duty into the work ethic of contemporary civil servants in Madras State; Ronald J. Maduro, Ph.D. candidate in anthropology, University of California, Berkeley, for research in India on creativity in India as culturally influenced symbolic thought and expression; Donald A. Nelson, Ph.D. candidate in oriental languages and civilization, University of Chicago, for completion of research and preparation of a dissertation in India and the United States on the Tamil *Perunkadai* as a source for reconstruction of the lost *Paisaci Brhatkatha*; Patric A. Peebles, Ph.D. candidate in history, University of Chicago, for Sinha-



lese language training and research in Ceylon and England on the roles of Education and religious controversy in social change in Ceylon, 1860-85; Clinton B. Seely, Ph.D. candidate in South Asian languages and civilization, University of Chicago, for study of English literature and criticism and research in the United States, India, and Pakistan on the Bengali poet, Jibananda Das. (*News Letter*, October 1968).

October 1968. Under programs sponsored jointly by the American Council of Learned Societies and the Social Science Research Council post-doctoral grants have been awarded to twenty-nine scholars for advanced research in the humanities and social sciences dealing with East Asia, South Asia, and Southeast Asia including the mainland. These joint programs have been made possible by grants from the Ford Foundation. Among others the list includes:

Ainslie T. Embree, Department of History, Columbia University for a study of social and political change in India in the 18th century; Edwin M. Gerow, Department of Far Eastern and Slavic Studies, University of Washington for a study of the methods, curriculum and theory of a traditional Sanskrit school; Walter H. Maurer, Department of Asian and Pacific Languages, University of Hawaii for a study of the Indian grammarians Panini and Vopadeva and preparation of critical text and English translation of the *Mugdhabhoda*; Morris K. Morris, Department of Economics, University of Washington for Growth, change and stagnation in the Indian economy, 1800-1947; Edward Van Roy, Department of Economics, State University of New York, Stony Brook for a study of structure and change within three interacting economic systems in north Thailand. (*News Letter*, October 1968).

October 1968. A Workshop on Asian Philosophy scheduled for this fall at Oakland University, Rochester, Michigan, under the direction of Karl H. Potter of the University of Minnesota will receive, \$ 1,700 from development funds granted to the Association for Asian Studies by the Ford Foundation. The workshop is designed to bring together specialists who have worked on the theme "problems of Meaning and Truth" in Indian and Chinese areas with philosophers who have no particular Asian area knowledge but who are interested in learning Asian contributions to this theme. (*News Letter*).

October 1968. An exhibition on the relations between Japanese and Western arts during the last hundred years was held in October at the National Museum of Modern Art Tokyo. Organized in connection with the Unesco Round Table on the relations between Japanese and Western arts, the exhibition contained examples of Impressionist paintings influenced by Japanese art, Western works of art which have influenced Japanese artists, and showed the mutual influences between Japan and the West in architecture and design. (*Unesco Features*).

1-11-1968. A mobile recording unit acquired by the National Centre for the Performing Arts, Bombay, is to be sent into the rural areas of India to record folk music, dance and drama as it is actually performed in the villages, as well as the performance of classical musicians and singers who are unable or unwilling to come to urban centres for recording. The equipment, imported

from Germany and Switzerland, was purchased with the help of grants from Unesco and the John D. Rockefeller III Fund. (*Unesco Features*).

1-11-1968. The Unesco General Conference, by 115 votes to nil with two abstentions, has re-elected M. Rene Maheu Director-General of the Organization for a further 6 years. This is the first time that a Director-General of Unesco has been re-elected for a second term. (*Unesco Features*).

1-11-1968. Yehudi Menuhin has been elected the new President of the International Music Council, an International organization which works closely with Unesco. This was announced at the 12th General Assembly of the Council, held in New York in September. An individual member of the Council, Mr. Menuhin has co-operated with Unesco over many years, particularly in its Orient/Occident projects. He has acted as Chairman at Unesco-sponsored seminars in Teheran and Paris, and has appeared in a recent Unesco film, "A Bridge in Music". Following the General Assembly, an International Music Congress on the general theme of "Music and Communication" was held in New York and Washington. Some 500 composers, musicologists, music librarians, critics, etc., from 50 countries discussed such topics as "The Sound of Things to Come", "The Impact of Communication Media in Music", "New Directions in Musical Notation", and "The Sound Recording as Communication". (*Unesco Features*).

2-11-1968. A University for Buddhist monks is to be established at Anuradhapura, the ancient Buddhist capital of Ceylon, following a decision of the Ceylonese Government. As well as providing higher education for monks, the University will act as a centre for research into the Buddhist faith and for the development of Buddhist culture.—(*Unesco Features*).

2-11-1968. In an interview with M. William Eteki-Mboumoua, President of the 15th General Conference of Unesco at Paris, he observed:

"The accent in the Cultural programme will be on the diffusion of culture and the rescue and conservation of the cultural heritage. As I underlined at the opening of the Conference, there is an urgent need to collect, transcribe and preserve African oral traditions, which in a way are the continent's most important cultural 'monuments'. These treasures, so much more perishable than buildings, sculptures or paintings, must not be allowed to die out with the old men who still remember them. And then, without launching every year a major campaign such as the one which led to the saving of the Nubian monuments, there will be continued attempts, through a co-ordinated programme, to save as many threatened monuments and works of art as possible". (*Unesco Features*).

2-11-1968. A painted limestone of a seated man, in a remarkable state of preservation despite its great age, has been presented to Unesco by the United Arab Republic. Given as a token of gratitude for Unesco's part in saving the Nubian Monuments, the statue most probably dates from the end of the Fifth Dynasty (circa 2400 B.C.). Extremely realistically carved, like other statues of this period of the Old Kingdom, it shows a young man who seems to have been a brewer for the hieroglyphic inscriptions at his feet

should most likely be read as *Fty Mhy*—"The Brewer Mehy". The two-foot high statue still bears traces of the original paint—reddish-brown on the body, and blue on the collar-like necklace the young man is wearing. Even the pupils of his eyes can still be made out looking heavenward. The statue was found in 1951 by the Cairo University Archaeological Expedition in a small tomb on the site of the Pyramids at Giza. It is one of the few examples outside Egypt of this very early type of sculpture. (*Unesco Features*).

7-11-1968. An open-air theatre—Rabindra Rangshala — with a seating capacity of about 8,000, constructed at a cost of about Rs. 46 lakhs and claimed to be one of the largest in the world was thrown open to the public in New Delhi. The stage which is 52 feet deep and 115 feet wide with a 72 feet by 11 feet orchestra pit is an adaptable one in the sense that it can also be converted for a small audience of 2,000. This is made possible by a simple mechanism of reducing the area of vision by shortening the width of the stage. The covered space attached to the stage has a lounge, apart from make-up rehearsal and costume rooms etc. The main door shutters and the giant-sized curtains are electrically operated. The light system is handled in such a way as to make it possible to provide a wide range of blended lights and the sound system is mounted in seven rows with microphones installed at equal distances in every row. The approach to the theatre is lined with lawns and terrace gardens. (*The Hindu*, dated 7-11-1968).

8-11-1968. One criticism often heard about the toys made at Kondapalli is that the craftsmen do not try new designs, but the craftsmen themselves recently declared that they have no prejudice against such experimentation. Sixteen families living in this small village about ten miles from Vijayawada now make wooden toys about three inches to a foot long depicting village personalities, animals, birds and Gods, worth in all about Rs. 50,000/- a year. Most of these toys are sold in the U.K., the U.S.A. and Australia through the Handicrafts Export Promotion Council.

The Manager of the Kondapalli Toys Manufacturers' Cooperative Society. Mr. V. R. K. Sarma, says that the foreign buyer was attracted to small three-inch toys depicting village personages like washerman, shahukar, Brahmin etc. An assortment of a dozen such types in a gift box cost about Rs. 12/-. The Kondapalli toy tradition is said to be 400 years old. Most craftsmen who learned the craft from their fathers now dissuade their children from taking to it.

12-11-1968. On the eve of Jawaharlal Nehru's 79th birth anniversary, the Nehru Memorial Fund has announced the selection of the award of Nehru fellowships to three eminent men of letters and art.

The recipients are: Dr. B. N. Goswamy, Professor and Head of the Department of the Fine Arts, Punjab University, Chandigarh for "reconstruction of the styles of Pahari paintings." Mr. N. Swaminathan, artist, New Delhi for "the significance of the traditional numen to contemporary art," Dr. V. Raghavan, retired Professor of Sanskrit, Madras for "a critical edition from manuscripts of Bhoja's Sringaraprakasa."

The Fund has decided to undertake the publication of the selected works of Mr. Nehru. The works will cover all his major writings and speeches in about 20 volumes as well as a definitive biography. Dr. S. Gopal will be the general editor of the selected works and will also write the biography in two volumes.

13-11-1968. Delivering the Nehru Memorial Lecture in New Delhi on "Astronomy in Science and in Human Culture", distinguished astrophysicist Dr. S. Chandrasekhar said that all religions and philosophical systems had felt the need and urge to answer the fundamental question on the beginning of the universe. "Indeed, one may say that a theory of the universe, a theory of cosmology, underlies all religions and all myths. Looking at it as a scientist Prof. Chandrasekhar said that recent discoveries in astronomy had enabled us, for the first time, to contemplate rationally the question: "Was there a natural beginning to the present order of the astronomical universe?" In an attempt to examine this question, he posed a related question. If the astronomical universe did have a beginning, then are we entitled to suppose that the laws of nature have remained unchanged? Citing astronomical findings, he said; "It is clear that the past epoch does provide a scale of time in which the universe must have changed substantially. Current analysis of the observations suggests that the scale of time so deduced is about 70 billion years." On the basis of the framework provided by Einstein's General Theory of Relativity, Dr. Chandrasekhar said, the current "radius of the universe" had been estimated at 10,000 million light years. The most important consequence that followed from the theory was that the radius was zero at a certain calculable epoch 70 million years ago. Referring to Indian astronomical traditions, he said a proper assessment of the role of Hindu science in the ancient world had been made more difficult than was necessary by the tendency of the majority of publications of Indian scholars to claim priority for Hindu discoveries and to deny foreign influence as well as the opposite tendency among some European scholars. He urged historians of Hindu astronomy to search for texts with actual computations of planetary and lunar ephemerides as astronomy at an advanced level could not exist without them. He stressed that the principal interest should lie not in the sharing or apportioning of credit to one nation or another but rather in the continuing thread of common understanding that had bound nations in man's constant quest to comprehend his environment. (CNFI, p. 4).

19-11-1968. Nearly 150 scholars of Indian Astronomy, Panchang calculations and Dharma Shastras were brought together at New Delhi for a seminar which aimed at evolving a uniform Panchang and calendar on an all-India basis.

Almost every State follows more or less different systems of calculations and calendar-making. In fact there are 30 different varieties of calendars varying in the year-beginning, the era used, division of the year into months and naming of the months. Even astronomical phenomenon like 'tithi' is sometimes found to differ from the actual timings by as much as six hours.

The Seminar was inaugurated by Dr. Karan Singh, Union Minister for Tourism and Civil Aviation, who spoke of the paradox of the Indian 'Saka' era still harping on 1890's while the rest of the world had traversed more than half of the 20th century. Calendar-making, he stressed was an ideal field where ancient wisdom and modern developments in astronomical science could be more closely blended into a uniform pattern applicable throughout the country. The proposed uniform system should "obviously be based on the tropical or seasonal year", maintained Dr. L. S. Mathur, Director-General of observatories and Chairman of the Organising Committee of the Panchang Seminar. In his view the new calendar should have fixed number of days with a simple-leap-year rule and the era should have all-India recognition. The *Rashtriya Panchangs*, being published for more than a decade and available to-day in 12 languages, now carry several new features with even the 'lagnas' worked out for each day and incorporate attempts to rationalise the fixation of festival dates keeping in view the all-India perspective and by using a Central station for the whole country.

December 1968. Exhibitions were held in Delhi. The first was part of the international Geographical Congress, organised by the Survey of India. The best displayed section was called Delhi through the ages. The historical city of Delhi was unfolded in panels that showed maps, scale drawings, photographs of the site and ancient ruins. The Second Exhibition was organized by the Lalit Kala Akademi. It was the first of its kind. It brought together various folk musical instruments of India. The Exhibition made an attempt at classifying and scientifically tabulating some 500 musical instruments. The Akademi also arranged a week of Folk Music and invited groups from all over the country to participate.

December 1968. The 23rd session of the UN General Assembly has unanimously decided to designate 1970 as International Education Year. In a message issued after the adoption of the UN Resolution, the Director-General of Unesco, M. Rene Maheu, stressed that International Education Year should be more than a mere celebration. "Its purpose", he said, "should be to promote concerted action by the Member States and by the International community towards four main objectives: to take stock of the present situation throughout the world; to focus attention on a number of major requirements for both the expansion and improvement of education; to make greater resources available for education; and to strengthen international co-operation. "In this context education should be taken in its broadest sense to include all forms of instruction and training. International Education Year should be directed to the entire range of activities designed to impart knowledge to individuals and groups, whatever their ages and whatever the content and method of instruction.

Unesco will do all within its power, in collaboration with other organizations of the United Nations system and interested international bodies and associations, to make International Education Year a solemn occasion for the governments and peoples of the world to re-dedicate themselves to the cause of constructing in the minds of men the defences of peace and the basis of social progress." (*Unesco Features*).

December 1968. The UN General Assembly has voted a Swedish resolution supported by 53 other states, convening an international conference in 1972 on the problems of human environment. Mr. Astro, the Swedish delegate, made an urgent appeal for international action to halt the rapid deterioration of the environment and inform public opinion of the dangers caused by the effects of modern technology. Pollution of air and water erosion, waste disposal, noise and the upsetting of the ecological balance are increasing at an alarming rate due to man's improvident exploitation of the world's natural resources. The micro-organisms on which human life to a great extent depends are being altered by atmospheric pollution and excessive use of insecticides, just as seaweed—the producer of substances vital for marine life—is being harmed by industrial waste products. The resolution asks the Secretary-General of the UN, in consultation with governments and appropriate bodies, to prepare a report on the nature and scope of work being carried out in this field and on the problems which threaten developed and developing countries alike. This Unesco General Conference at its recent session decided to launch a long-term project on the theme "Man and his Environment." Natural scientists will be joined by architects, town planners and social scientists in this important programme. (*Unesco Features*).

December 1968. A relatively neglected aspect of the computer age, its sociological implications, will be one of the major topics of the Datafair 69 conference to be held in Manchester next August. The sociological topics which will be discussed will be of a practical rather than theoretical nature. They will include, for example, the effect on the freedom of the individual of the introduction of computers in industry, government, etc., and the social and organizational effects of introducing advanced computer systems. The conference will also comprise a symposium on data processing in business and industry. (*Unesco Features*).

December 1968. Under the auspices of The Asia Society of New York an exhibition of The Art of Tibet was held in New York from April 10-June 28, 1969. The exhibition, the first of its kind to be shown in America, has been chosen by Dr. Pratapaditya Pal, Keeper of Indian Art at The Museum of Fine Arts in Boston. The material will come from museums all over the world, in particular from Tibet House in New Delhi where the collection of the Dalai Lama is kept. Included in the display will be the earliest known dated Tibetan painting, temple scrolls, and sculpture in bronze, many of them in the traditional style of demonic imagery that is associated with Tantric Buddhism. Ritual implements and secret sculpture normally seen only by the initiated will also be exhibited. (*Unesco Features*).

January 1969. In her Christmas message to the Commonwealth, the Queen said that the brotherhood of man should not remain a vague thought or an abstract idea, but should be practised at all times and in spite of every provocation.

The brotherhood of man, she added, had no practical meaning unless, starting with individuals, it could reconcile rival communities, conflicting religions, differing races, and the divided and prejudiced nations of the world.

January 1969. A set of 500 dolls representing the people of India have been designed and are to be manufactured at the International Dolls Museum of the Children's Book Trust shortly "as a contribution to the cultural integration of India and as a project to present India to the world." The dolls will represent people from every part of India, showing their different costumes and occupations. More than 200 of the dolls will represent women, each displaying a different costume. Similarly, about 50 dolls will represent men. The remaining dolls will represent different aspects of the life of India. Some will represent the various classical dances of India—Kathakali, Kathak, Bharathanatyam, Manipuri, and so on—as also the various occupations of the people. The dolls will be one-fifth of the actual size of the persons represented. The estimated cost of each set of 500 dolls is Rs. 18,000, each doll costing on an average of about Rs. 35. A study of these dolls by children will help them learn so many things about their country. The Children's Book Trust is also planning to bring out a series of illustrated books on India and her people. These books are for children between the ages of 7 and 14. The aim of the series is "to foster unity among the people through knowledge and understanding." (CNFI, p. 5).

January 1969. Mr. Hrandt Avakian, the Rumanian painter, who was recently on a two-week tour of India, has strong views on Western art: "It is soul-less, it is not emotive, it is not born in the hearts and minds of its creators. It is borrowed". In an interview with the Press, Mr. Avakian said that artists in the West borrowed "modernism" from African sculptures but failed to give it a soul. The modernism of the West is like fashions which come and go. It is devoid of everlasting values. In contrast, "Indian art, or in fact, all Oriental art, which has roots in ancient Indian aesthetics, has a peculiar mysticism and fantasy in it which is part of the life of the people. They breathe it. It runs in their veins, Mr. Avakian said. Also, Oriental art "is realistic, not in the sense the Occident understands the terms, but from the point of view of humanism. (CNFI, p. 9).

January 1969. Three gifts of money and equipment, totalling \$22,000, have been made to Unesco for use in the rescue of Borobudur, the colossal Buddhist sanctuary in Java threatened with imminent destruction through subsidence. The Netherlands Government has given \$15,000, the German city of Bremen \$3,000 and the JDR 3rd Fund of New York City meteorological equipment worth \$4,000 for installation on the Borobudur site. Since its rediscovery in the early 19th century, Borobudur has twice undergone major restorations. But these have proved inadequate, and the process of decay has accelerated so much during the last few years that the sanctuary is doomed unless steps are taken at once to save it. A recent Unesco Mission confirmed that rescue is possible and drew up a detailed plan for the operation. This involves dismantling the temple and treating the porous volcanic stone of the reliefs to ensure that it will resist further weathering. The mound will then be capped with a structure of reinforced concrete to prevent the monsoon rains weakening the foundations, and the sanctuary re-assembled stone by stone. It is estimated that this will cost over \$3 million, to which landscaping will add a further \$2 to \$3 million. (Unesco Features).

January 1969. Mobile laboratories are being used to provide improved "practicals for science classes in a pilot project in Madras State, South India.



In the form of a van and trailer with accommodation for two teachers, the mobile labs have been acquired with the aid of CARE (Co-operative for American Relief Everywhere); they are likely to prove a great boon to rural schools which are unable to afford expensive equipment for their laboratories. Each mobile lab will visit two high schools per day, returning to each school once a fortnight. Its equipment is unloaded on arrival and taken into the class-room, then reloaded after the lesson for transport to the next school. If the system is found satisfactory, it will be extended shortly to all 35 educational districts in the State. (*Unesco Features*).

January 1969. The International Convention on the Elimination of All Forms of Racial Discrimination, adopted by the UN General Assembly in 1965, came into force on January 4th, following its ratification by the required 27 States. Poland recently became the twenty-seventh country to ratify the Convention. Under the 25th-article Convention, the parties to it "condemn racial discrimination and undertake to pursue by all appropriate means and without delay a policy of eliminating racial discrimination in all its forms . —(*Unesco Features*).

January 1969. As usual Madras had its deluge of music and dance festival during the end of the year and right through the middle of January. A unique dignity was provided this season by the high-brow Music Academy electing as its first woman President and conferring the title of Sangitha Kalanidhi on Mrs. M. S. Subbulakshmi, the well-known singer. Women musicians are a legend in the South and their worth was never underrated but equality was seldom recognised by the men, who zealously adhered to some meaningless convention. So much so that the best of women singers never had the privilege of a top class male instrumentalist to accompany them in their performances. Only very recently top-rank men like Chowdiah and Palghat Mani throwing the age-old convention to the winds came forward to perform at concerts by women singers of the highest rank.

Mrs. Subbulakshmi's Presidential address at the Music Academy fully justified her election to the most coveted position. She cut across the trite stereotype tradition of the address and gave some down-to-earth suggestions to the music world. An added incentive to her this year was the inauguration ceremony which was performed by another woman, Maharani Sethu Parvathibai of the royal house of Trivandrum, whose catholic taste in music and the fine arts is hereditary. The formal conferring of the title of Sangitha Kalanidhi on 'M. S.' was by Dr. Karan Singh (Union Minister for Tourism), whose cultural dignity illumined the whole function.

The endless series of concerts conducted by the Music Academy, the Indian Fine Arts Society and the Tamil Isai Sangam, the three major annual festivals, were so crowded and confusing that music-lovers were at a loss to choose their own favourites. One remarkable finding by the *rasikas* this year was that there is an unusually large body of young talent to the fore eclipsing the so-called giants whose quality is definitely on the wane. It is a pleasing phenomenon that there is at least a welcome breakthrough in the stagnation that had set in for a pretty long duration.

At the Sadas of the Indian Fine Arts Society its President Vidwan Budalur Krishnamurthi Sastrigal was conferred the title of Sangitha Kala-



sikhamani. Sastrigal is a veteran *gottuvadyam* player and is the officiating principal of Kalakshetra. He is well known for maintaining the pure classical tradition.

The Tamil Isai Sangam conferred the title of Isai Perarignar (Great Music Scholar) on Vidwan Palghat Mani Iyer, the well-known *mridangam* wizard, who presided over its Conference. Mani Iyer's contribution to the art of handling the *mridangam* for the past fifty years has been unique and his style is inimitable. The present Chief Minister of Madras Thiru Karunanidhi inaugurated the Tamil Isai Conference. (*Sangeet Natak Akademi Bulletin*).

1-2-1969. The Jaipur Festival 1969, which is being organised by the Max Muller Bhavans of New Delhi and Bombay, in co-operation with the Government of Rajasthan, the Rajasthan Tarun Kalakar Parishad and the Indo-German Society, Jaipur, will be held in the pink city from March 1 to 8. Providing an opportunity for an East-West exchange of ideas on art, the event will bring together well-known artistes from France, Germany and India. The programme includes a symposium on the theme "India and Western Art—Will They Meet or Diverge"? The theatre groups and artistes expected to contribute to the Festival include the "Theatre de la Mandragore," Paris, a noted German-French theatre company, the Tuebingen Chamber Orchestra from the Federal Republic of Germany and Mr. S. Balachander, a reputed veena artiste, from Madras. (German News)

18-2-1969. Asians and Americans gathered at Washington (U.S.A.) to commemorate the 62nd anniversary of the death of Colonel Henry Steele Olcott, an American who helped to revive Buddhism and the cultural heritage of Ceylon. Diplomats and scholars from India, Ceylon, Nepal, Burma, Thailand and the United States attended the memorial service which was held at Washington's Buddhist temple under the auspices of the Buddhist Vihara Society. (Press Release USIS).

21-2-1969. "What is being done—or not being done—for youth, with youth and by youth" is perhaps the most important yardstick for judging the effectiveness of economic and social development plans in all countries of the world, according to a new United Nations report on the role of young people in national development. If all Governments of both developed and developing countries, do not take the young members of their population into full account, then their plans for economic and social development "are themselves on trial", the report states. In advocating that young people not to be dismissed as a "minority group", the report points out that 54 per cent of the world's population in 1965 was under 25 years of age, with more than three-quarters of this number living in the developing countries. Thus the study observes, "it is certain that the youth of the world will begin to predominate in world affairs"; world opinion will come to mean the opinion of youth, and the conflict between generations "will assume proportions not previously imagined," unless the impatience of youth is seen as "development potential". The 80-page report, the first detailed review of youth problems issued by the United Nations, is being considered by the 32-member Commission for Social Development at a session in New York. The session ends on 5th March. (From *Weeks News Letter*, dated Feb. 21, 1969).

22-2-1969. Tributes were paid to Professor Fred Hoyle, F.R.S., the noted British Astronomer, in New Delhi, when he was presented with the 1967 Kalinga Prize for the popularization of science.

The £1,000 prize, instituted in 1951 by the Indian Industrialist, Mr. B. Patnaik, is awarded annually by an International Jury under Unesco sponsorship. (*Britain*, Vol. 10, No. 3, March 1969, p. 5).

February 1969. A promise of a future in which the great religions of the world, with their more than 2,500,000,000 adherents, will be able to co-operate effectively for the benefit of mankind was held forth by the Spiritual Summit Conference, held in Calcutta, India, October 22-26.

The Conference itself was an important first step, a living preview of a time when the great religions and their followers will no longer be kept apart by walls of doctrinal and cultural differences.

It brought together, for five days of close consultation, thirty distinguished spiritual leaders of ten world religions—Buddhism, Christianity, Confucianism, Islam, Judaism, Hinduism, Sikhism, Baha'i, Zoroastrianism and Jainism.

Meeting with them were: a panel of distinguished scholars, representatives of youth; and more than forty members of the Board of Directors and Friends of the Temple of Understanding, headed by Mrs. Dickerman Hollister, President and Founder, and Mrs. B. K. Birla, of Calcutta, Chairman of the International Committee. There was also a large and sympathetic attendance of believers in understanding who came from every part of India. Finley P. Dunne, Jr., Executive Director, was general chairman.

March 1969. The U.S.S.R. published more translations in 1967 than any other country, according to the latest edition of Unesco's *Index Translationum* just out. Translations of 3,547 titles appeared in the U.S.S.R. in that year. But Germany, with 3,536 titles, is almost neck-and-neck. This figure, computed with the assistance of the German National Commission for Unesco, includes translations published in Eastern Germany as well as in the Federal Republic. It is not possible, however, to speak of a trend: both the U.S.S.R. and Germany have published considerably more translations than this in past years. One country to show a consistent rise in the number of translations published in the years 1963-1967 is Japan. Germany does definitely lead the world in the number of *literary* translations—2,245, as against the U.S.S.R.'s 1,757. The U.S.S.R. on the other hand published far more translations of works in the 'Law, Social Sciences and Education' category than any other country (564), seconded by Japan (307). Apart from the U.S.S.R. and Germany, only three other countries published more than 2,000 titles: Spain, Italy and the United States. As usual, more books were translated from English than from any other language. *Index Translationum* for 1967 lists a total of 39,451 books—almost the same number as the previous year—arranged by author in nine categories. Also given is the publisher, price and original language of the translation. (*Unesco Features*).

March 1969. The result of a comparative study on teaching for international understanding carried out by the International Bureau of Educa-

tion has recently been published by the Bureau and Unesco. The book consists of answers sent in by 82 countries who replied to a questionnaire on the subject. The replies, often detailed, covered such points as whether education for international understanding is a distinct activity or included in the teaching of different subjects; what steps are taken to involve the pupils' families; the different methods used for children of different age groups; the part played by Unesco associated schools in developing education for international understanding; the training of teachers for imparting international understanding; and many more. Most countries also list obstacles—material, pedagogical or psychological to this type of education. (*Unesco Features*).

March 1969. "Theatre, Man's Companion" is the theme of the 13th Congress of the International Theatre Institute, to be held in Budapest from 8 to 14 June. Participants will discuss such subjects as: the role of popular theatres and cultural centres in medium-sized towns; the influence of the "new theatre" on youth; the development of a national theatrical expression in the developing countries; and the place of the theatre in social reform movements. Among the 200 delegates representing 54 member organizations of the ITI expected at the Congress are Ernst Hausserman (Theatre in der Josefstadt, Vienna), Walter Felsenstein (Comic Opera, East Berlin), Stephen Arlen (Sadler's Wells), Peter Brook, Jean-Louis Barrault, Georgic Strehler, Ellen Steward (La Mama, off-Broadway), to name only a few. (*Unesco Features*).

15-4-1969. The Presidium of the German South-East Asian Society has decided to found a GDR-India Friendship Committee, which is to include outstanding personalities of public life in the German Democratic Republic, among them representatives of the fields of science and culture, as well as of parties and mass organizations. The committee has the task to develop and advance the friendly relations with India in all spheres of life. It is to make the GDR people acquainted with the life and the struggle of the Indian people, and to spread knowledge about the GDR in India.

## SECTION IX: REVIEWS

Deutsch, Eliot; *The Bhagavad Gīta*. "Translated, with introduction and critical essays; Holt, Rineheart and Winston, New York, 1st Edition, 1968, pp. XI + 192.

It has been said that Hinduism is, by no means, a homogenous entity. It is not made but it has grown like a jungle and not as a deliberately laid-out park or garden. The seers and thinkers of old in India have accepted the Prasthānatraya as unfolding the key to the philosophy embodied in that wild growth. Of these three, the "Song celestial" or the Bhagavad Gīta holds a unique place, as Lord Krishna's name is associated with its revelation, not for the first time, as he emphasises it. It may look strange and old that at crucial hour, in front of the belligerent Kurūs and Pāṇḍavās, it was preached to Arjuna, when his mind was swayed by conflicting forces of fraternal affection versus Dharma. In fact, Arjuna is anyone who asks questions "not so much in the abstract, as at the moment when a concrete decision about a specific code of action is demanded". (p. 17). The writer thinks that the author of The Bhagavad Gīta is really anonymous and it was definitely composed later than the early Upanishads, somewhere perhaps between the 5th and 2nd century B.C.

Many scholars, western and Indian, have translated it into their languages and have contributed critical articles on the philosophical concepts embodied in it. (191-192). "However, a text of the poem designed specifically for Western students of philosophy and religion by a Western philosopher or teacher of philosophy is not available; this is the gap which the present work seeks to fill" (IX). The author Eliot Deutsch, now Professor of Philosophy at the University of Hawaii and Editor of the Journal *Philosophy East and West* has made a systematic study of the work and has presented it in such a way as to provide an easy approach to a foreign student. He has commenced the work with a note on the pronunciation of Sanskrit words and has followed it up by a detailed explanation of the terms like yōga, sāṅkhya, puruṣa, prakṛti, dharma, brahman, and māya, commonly used in the body of the text. Chapters IV and V give an account of Krishna as an Avatār and the Progressive Teaching Technique of the Gīta. Then

follows the English translation of the 18 chapters of the Gīta further supplemented by an extensive glossary of terms used in each chapter. The significant part of the books is the neatly summarised essays, written at the end, on the vital topics as the Nature of karma yoga, the Meta-theological structure, the value of ceremonial religion and Freedom and Determinism. The author is aware of the differing sectarian approach to the Gīta but steers clear of such a path by following a course dictated by his unbiassed mind.

The author feels that the Gīta "seeks to harmonize many of the trends and ideas in the thought of its time and consequently produces few new or original technical ideas of its own." (p. 5). Its main philosophical-religious position is that of a "Personalised Monism" or a "Non-dualistic Theism". The author does not wholly agree with the statement of Egerton that the Gīta "is no system of thought, in the sense of a unitary, logically coherent and exclusive structure of metaphysics." He would, however affirm that some of the attempts at philosophical synthesis in the Gīta are tentative or at least incomplete but not incoherent and that many of the apparent inconsistencies in the text (of which two main ones are pointed out) can be understood and highly valued if one sees through them in the context of a "Progressive Teaching" function (page 160).

Some of the interpretations and conclusions drawn by the author and explained in the essays are thought-provoking. 1. *Karma Yoga* put forward in the Gīta is a complex discipline, which necessarily involves *Bhakti* and *Jñāna*. 2. *Yagña* as applied to all actions, means a self-surrender to the Divine, in an active state of *Nishkāma Karma*. 3. Krishna instructs Arjuna in the nature and difficulty of Advaitic *jñāna yoga*, the path of pure knowledge to Brahman and suggests that a yoga of action and devotion centred on *Purushōttama*, manifest as *Īsvara*, is easier. (p. 172). 4. The Gīta suggests that there is no incompatibility between the Divine as being without distinction and the Divine taken as a "personal" being with attributes. But it leaves unanswered the question as to how this is possible. 5. Yoga prepares one for freedom but no yoga can ensure its attainment. Thus the Gīta introduces the idea of Grace (*Prasāda*). 6. "All Gods verily are the self". Philosophically Krishna is thus Arjuna's own higher self calling for self-realisation. The author finally sums up the conclusion in the statement that the Gīta teaches that realisation can be obtained

in many ways and that there is a path to freedom for the man of action in the world. It encourages men of every temperament to find and fulfill that spiritual discipline found in the Gita which is appropriate to them. Thus the teachings of the Gita have meaning and value for all times and places because the Gita "Incorporates the ritualistic sacrificial elements of the early Veda, the more abstract, introspective philosophical concerns of the Upanishads and the dualistic body/spirit, man/god relationships of popular culture." (p. 23).

An error, in print, in the last line on page 24 of the book (*Pandarika* for *Pundarika*) needs correction. This handy volume, neatly printed with diacritical marks, is sure to serve the purpose for which the author has chosen to present the book to the Western world. In fact it will serve as an inspiration to Westerners to bestow serious thought on aspects of the teaching, looking apparently inconsistent, but quite appropriate to the context and to the varying mental level of aspirants.

S. THIRUMALACHARI

Moddie, A. D.: *The Brahmanical Culture and Modernity*; Asia Publishing House, 1968, pages 143, Price Rs. 16/-.

The author A. D. Moddie strikes an intensely original and yet practical note when he scrutinises the traditionally-rooted ideas of the Indian mind which is averse towards the modern challenges of life. In a scientifically advancing age, when revolutionary changes have begun to strike at the roots of the old order, it is no good clinging to the oldest conventions and get fossilised. The caste hierarchy and the brahminical culture of India had created a pragmatic and parochial outlook, to the detriment of a growing and dynamic economy and a freer and wider outlook. Even the elite of India, with all the benefits of English education and scientific thinking, do not choose to go out of the prevailing rut. "The top men produce slogans, which are then mistaken for policies and programmes and a million go through the motions of implementing an impossible task with inappropriate pre-technological mind and organization." (Page 33). The author has taken the trouble to quote profusely from learned writers on India and from the example of countries who keep pace with the spirit of the times, unlike India which continues to be a backnumber in every respect. No better motto can be more appropriate in this context than the one from Tagore's *Gitanjali* ("Where the mind is without fear . . . let my country awake") copied by the author

in his book. He vehemently attacks such barriers to progress as caste exclusiveness, language fanaticism, state parochialism and communal representation in services as they vitiate the entire economic and political advance from the selection of party candidates for election, to appointment of competent personnel and choice of proper areas for industrial ventures.

Part I of the book (pages 1 to 81) contains four chapters dealing with aspects of Brahmanical culture which, by efflux of time, have become almost outmoded. While appreciating some beautiful aspects of Indian tradition like works of art and architecture and choreography he wants that the roots of atavistic approach should be cut so that there evolves "a meaningful regeneration of the positive responses of the people towards the new challenges of life." The educated classes, which have imbibed the exclusive dictatorial mentality of the British civilians move in a narrow rut, aloof from the common masses, without going deep into their psychological feelings and daily needs requiring speedy accommodation. Even if the Officers suggest suitable and progressive steps, they are whittled down by lay ministers on party and policy considerations. Hence genius is stifled, dangerous delays set in, to undo suggestive and constructive programmes of a nation-building character. Educational institutions have time-honoured courses of study unsuited to the growing needs of the developing economy of India and the products being marks-minded have lost originality in thinking and acting. These aspects are least conducive to the forward march of India and at this rate the country can hardly find an honourable seat in the comity of advancing nations.

Part II (pages 82 to 137) has four chapters about aspects of modern culture wherein the author exhorts the intelligentsia to come into the main stream of national life and assume a more direct responsibility for public affairs. He feels that mere technical talent without managerial capacity and circumspection cannot evolve a scheme of scientific and industrial expansion. When once an officer undergoes special training for a job he should not be shunted on to other departments, whatever be the other outweighing considerations, since the talent so acquired after much intellectual labour and monetary commitment should not run to waste. It is no good doting upon our past achievements, glories of culture and parading in the name of our fine metaphysics, ascetic approach and Khadi simplicity. These are only hall marks of

mental debris and stagnant society. The author does not equally relish politicians dictating policies to schools and colleges. In fact the two decades of administration after the advent of independence have not even touched the periphery of economic ills like famine, housing, population, irrigation and agriculture.

These aspects of strong indictment against the growing defects in Indian ways of thinking and methods of action are not meant as mere vituperation but are the outcome of the burning desire of the author to suggest a practical outlook to the powers that be in India to turn a new chapter in their history and make India an integrated nation of builders, scientists and economists.

S. THIRUMALACHARI

*Akalanka's Criticism of Dharmakīrti's Philosophy*, a study; by Dr. Nagin J. Shah; L. D. Institute of Indology, Ahmedabad-9, 1967. Pp. XVIII + 316. Price Rs. 30/-.

This book is the eleventh in the Lalbhai Daipathbai Series by the L.D. Institute of Indology, Ahmedabad. It is a unique publication since very few authors of Indian Philosophy have given much thought and study to a comparison of Buddhist and Jaina metaphysical works. That involves not only a comprehensive knowledge of Brahmanical Sanskrit Literature but also of Prākṛit and Pāli literature of the two schools. In fact, one will be surprised to learn that there were eminent scholars in the two schools who had contributed so much to the field of Metaphysics and Epistemology. It is only by a comparative study of the two opposite schools can one become aware of the inter-play of the influence of one system on the other and understand clearly the standpoint of both the systems. Dharmakīrti (6th Century A.D.—said to be a native of South India) is a Buddhist logician of great repute and Akalanka a brilliant Jain logician. After discussing the arguments of Akalanka refuting the theories of Dharmakīrti, the author Shah concludes by making his own observations on the two standpoints.

The book is in three parts; Part I gives a sketch of the development of the thought currents up to Dharmakīrti and Akalanka—i.e. from the Pīṭakas to Dharmakīrti and from the Āgamas to Akalanka. In Part II some problems of metaphysics like the criterion of reality, problem of universals and idealism versus realism are discussed. The last part deals with the problems of knowledge, perception, inference and testimony. While analys-



ing the view point, the standpoints of schools within the systems-Ājīvakas, Sarvāstivādins, Sautrāntikas, Mādhyamikas, Vaibhāṣikas and Yogācāra are brought in for purposes of elucidation.

The subtleties and niceties in the interpretation of abstract ideas are appealing enough. Akalanka, at times, is extremely satirical and sarcastic and his attack, in particular, on the Syādvāda of Dharmakīrti is scathing. Yet, it goes much to the credit of Akalanka that he has read all the works of Dharmakīrti and often imbibes his method, style and spirit.

As an illustration of the extensive scope and subdivisions under each head enumerated by the learned authors, we shall study the heading *Inference*. While analysing the adjuncts of Inference (*anumāna*) in Chapter VII (p. 248 to 283) such aspects as: 1. Its meaning; 2. Psychological conditions of inference; 3. What precisely is it that we infer; 4. Conditions of valid reasoning (*hetu*); 5. Fallacies of reasoning (*hetvābhāsa*); 6. Types of reasoning and 7. Members of a syllogism (ten according to Naiyāyikās) are studied. For each aspect, the remarks by the varying schools are discussed. The conclusion drawn by the author Shah, from the study noted on page 283 seems objective and impartial.

The extensive foot-notes bear testimony to the depth of the author's studies. The Bibliography (Sanskrit, Prākṛit, Pāli, English, Bengali, Hindi and Gujarathi) on pages 300 to 304 is very useful. The three indexes at the end on general subjects are also very helpful. The book is of special interest to a student of logic and metaphysics.

S. THIRUMALACHARI

*Vīṣeṣāvasyakabhāṣya* of Ācārya Jinabhadra Ganikṣamāśramaṇa, with auto-commentary. Part II: Edited by Pandit Dalsukmālvanī; Lalbhai Dalpat Bhai Series No. 14. Bharatiya Samskriti Vidya-mandira, Ahmedabad-9. Pages 1 to VII, 283 to 610. Price Rs. 20/-.

The extensive Jaina literature includes various works on codes of conduct among the authoritative source books. One such is classified as *Dvītiya mūlasūtras* and *Āvasyakasūtras*. They are also referred to as *Ṣaḍāvasyaka sūtras*. They insist upon the compulsory discharge of six duties i.e. (1) Eulogy of the 24 Tīrtankaras (Caturvimsatistava); (2) Indifference to body (Kāyotsarga); (3) Veneration for the guru (Guruvandana); (4) Equanimity of mind (Sāmayika); (5) Confession and expiation (Pratikramaṇa) and (6) Abstinence from food etc. (Pratyākyaṇa).

The present work is a part of the *Āvasyaka sūtra* otherwise known as *Sāmaikādhyaṇam*. This one is part two comprising Gāthas 1529 to 3161 in Prakrit language. Commentaries on the Gāthas are not solely by one author. Among them 2318 Gāthas are commented upon by the author of the text himself. Kotyādi-gaṇi has commented on the rest of the Gāthas. The one by Hemacandrācārya (1088 to 1172 A.D.) is published in Bombay in 1924 and 1927 by the Āgamodaya Samiti with Gujarathi translation. Therein Ācārya Jinabhadra is eulogised as a versatile scholar of the Svetāmbara sect and he is said to have composed this work in about 610 A.D. Other works to his credit are: (1) Kṣetrasamāsa; (2) Śaṣṭhisatakavyākhyā; (3) Saptasmarāṇa vyākhyā; (4) Jānāsaya and (5) Viśeṣavṛiti.

The volume includes accounts about the spiritual life of Lord Mahavira, his philosophical talks with the disciples (Gaṇadharās), steps to attain salvation, proof for the existence of Devas and of hell, the belief in Puṇya and Pāpa, a discussion of time as a factor, (Kāla), the faith in Jīva (Soul) etc., according to Jaina conceptions of Logic. He refutes those who deny the existence of the soul (Nāsti Ātmā Atyanta apratyakṣatvāt Kha puṣpavat) basing their arguments on inference (Anumāna), unestablished reason (Asidha), straying reason (Anaikāntika) and on adverse reasoning by fallacious theorisings (Virudhādi hetvābāsaiḥ). The existence of Ātma with Vijñāna has been proved. Nihilists are decried and Karma is said to be a fact practically comprehended by the senses. The Sūnya Vādins are denounced. Elaborate and reasoned arguments are advanced about liberation and metempsychosis.

The Editor has taken pains to go deep into the philosophical concepts embodied and has carefully and successfully edited it. The two commentaries are significantly helpful in understanding the text. A discussion about the identity or otherwise of Kotyārya and Kotyācārya the commentators will be finalised in the next part. Kotyācārya's commentary is already published. The following names of prominent commentators, as Mandika, Āśādhaprabhava, Asvamiṭṭha prabhava, Gaṅgāprabhava, Sadulūkaprabhava find a place in the commentary. A word about each will be very helpful. The get up and print of the book are good. Those interested in Jaina philosophy will find the book very useful as also libraries containing philosophical literature.